

# Inaugural ABLE Higher Degree by Research Conference

**12 April 2023**

**National Wine Centre**



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# Vines Session 1

## *Food & Sustainability*



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**Grace Tulysewski**

Economics and Public Policy

*Evaluating front-of-pack  
environmental sustainability  
messaging*

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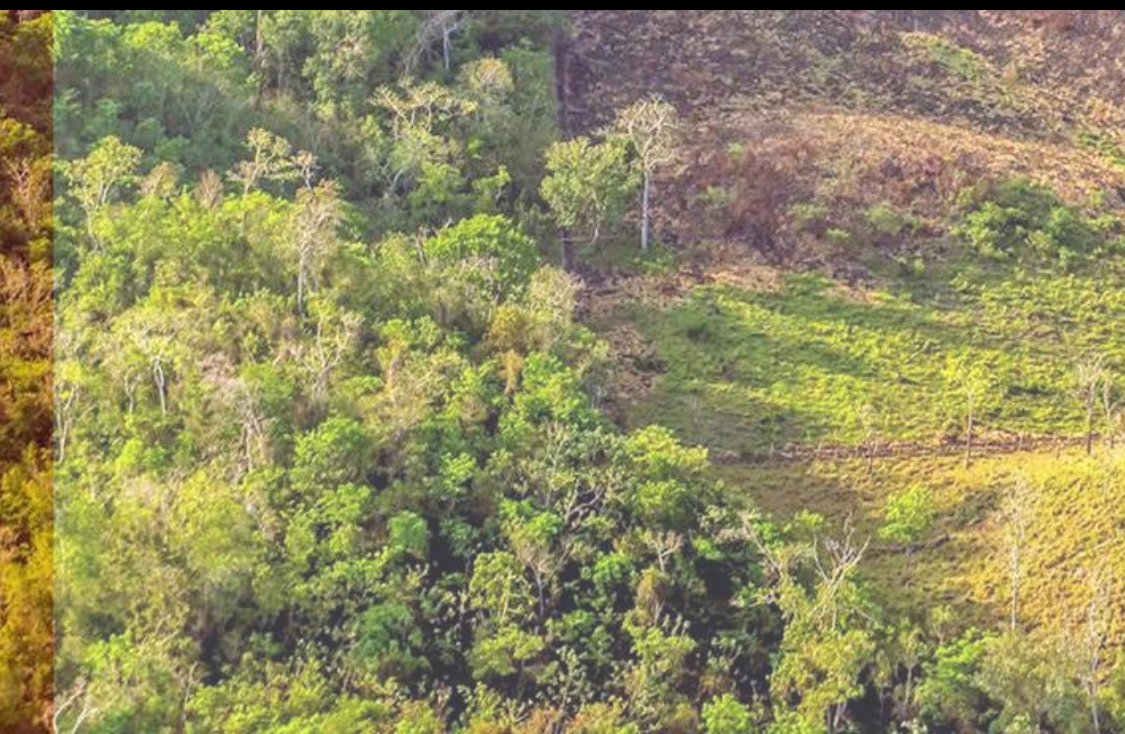




**Food systems are  
unsustainable**

**Healthy & sustainable  
diets are vital**

**Front-of-pack  
information drives  
food choice**



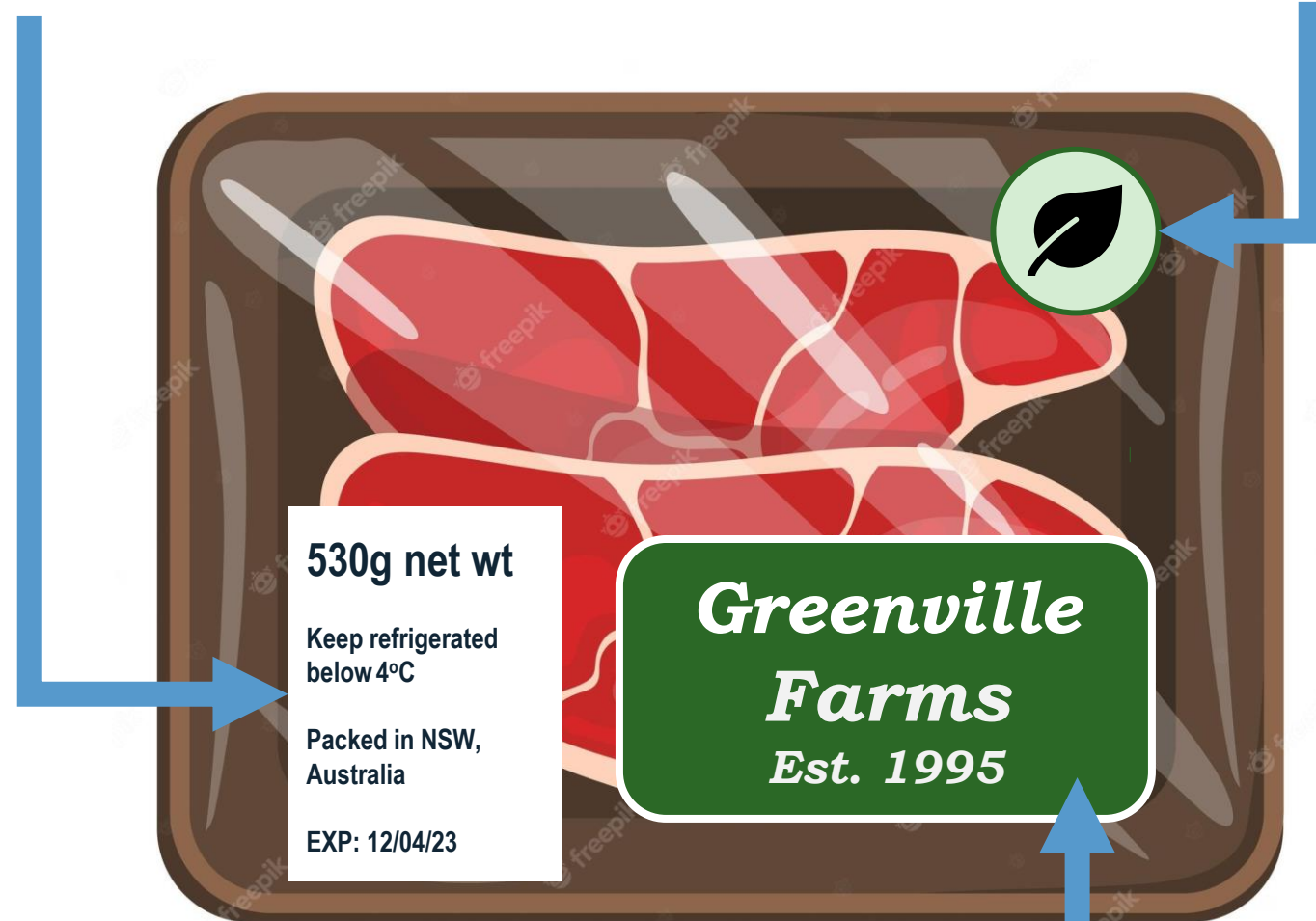


# Pick the 'more sustainable' product

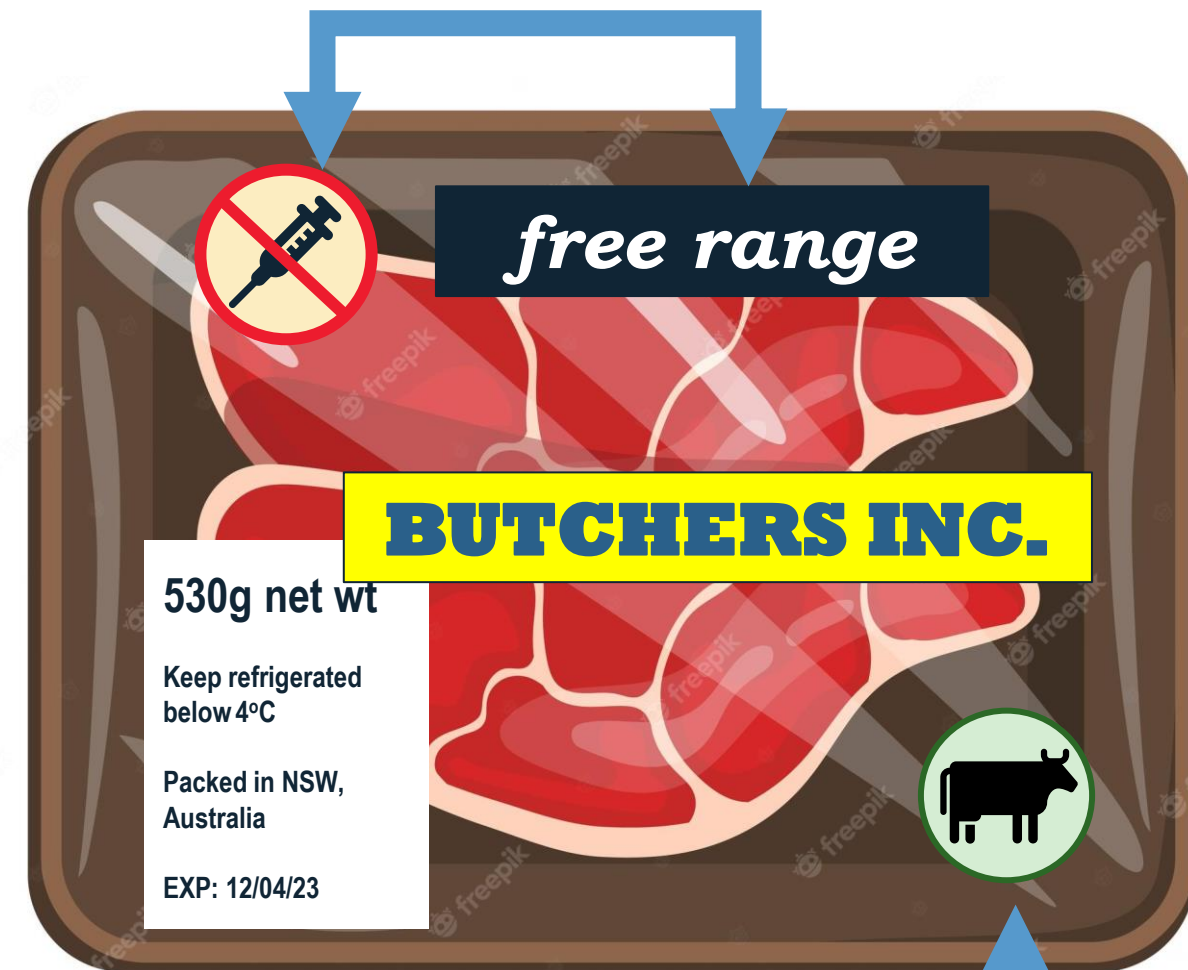
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colours

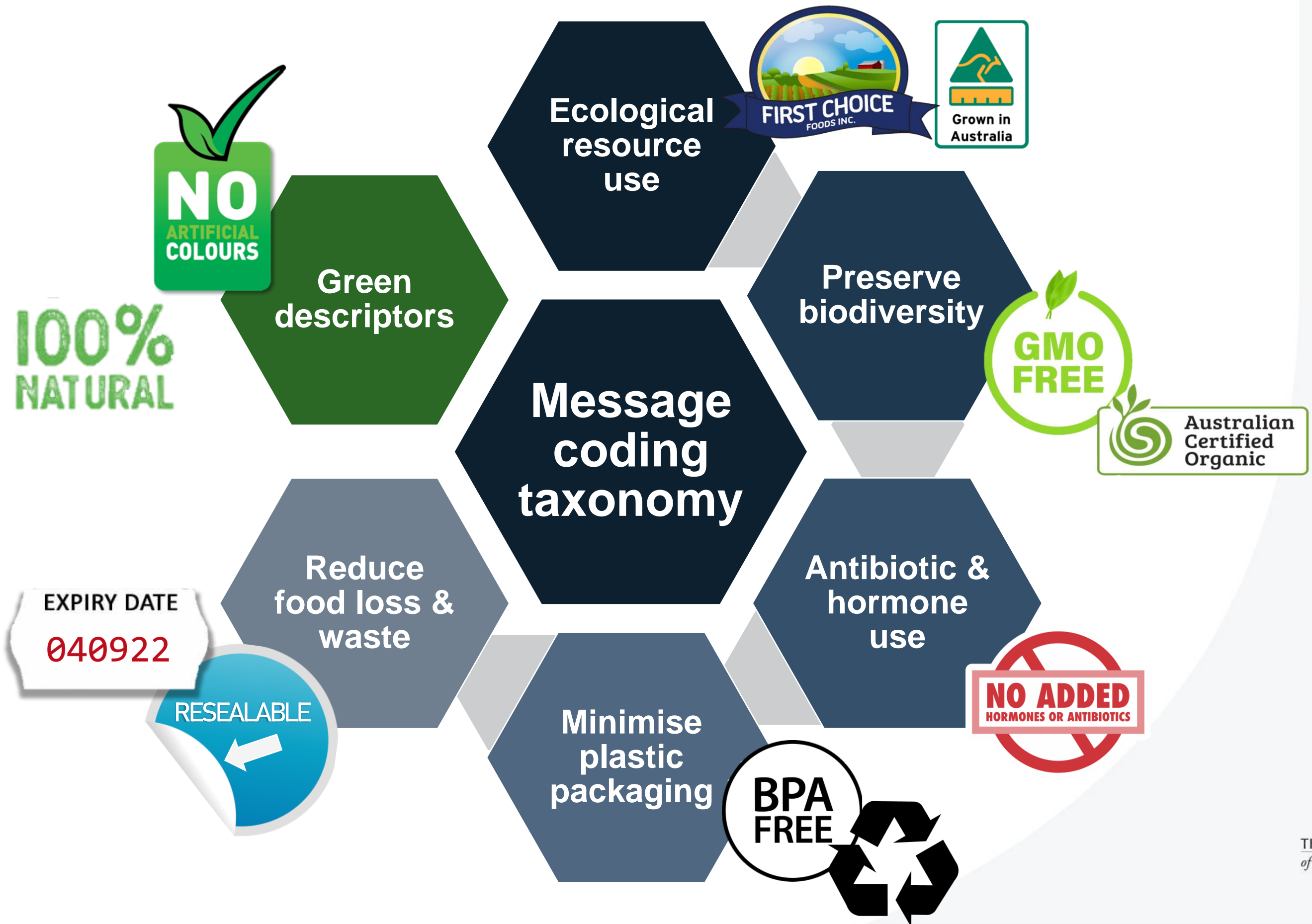


certifications



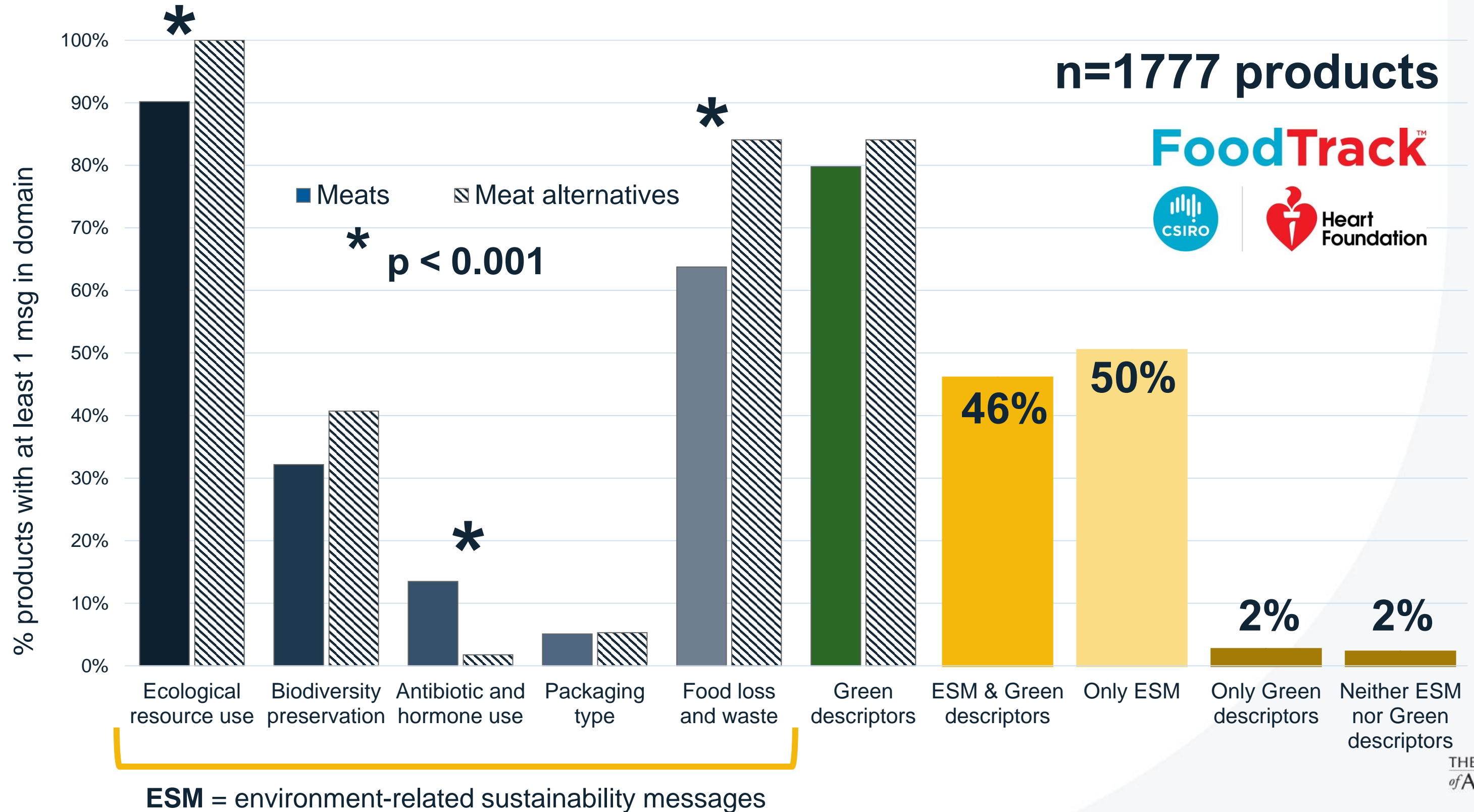
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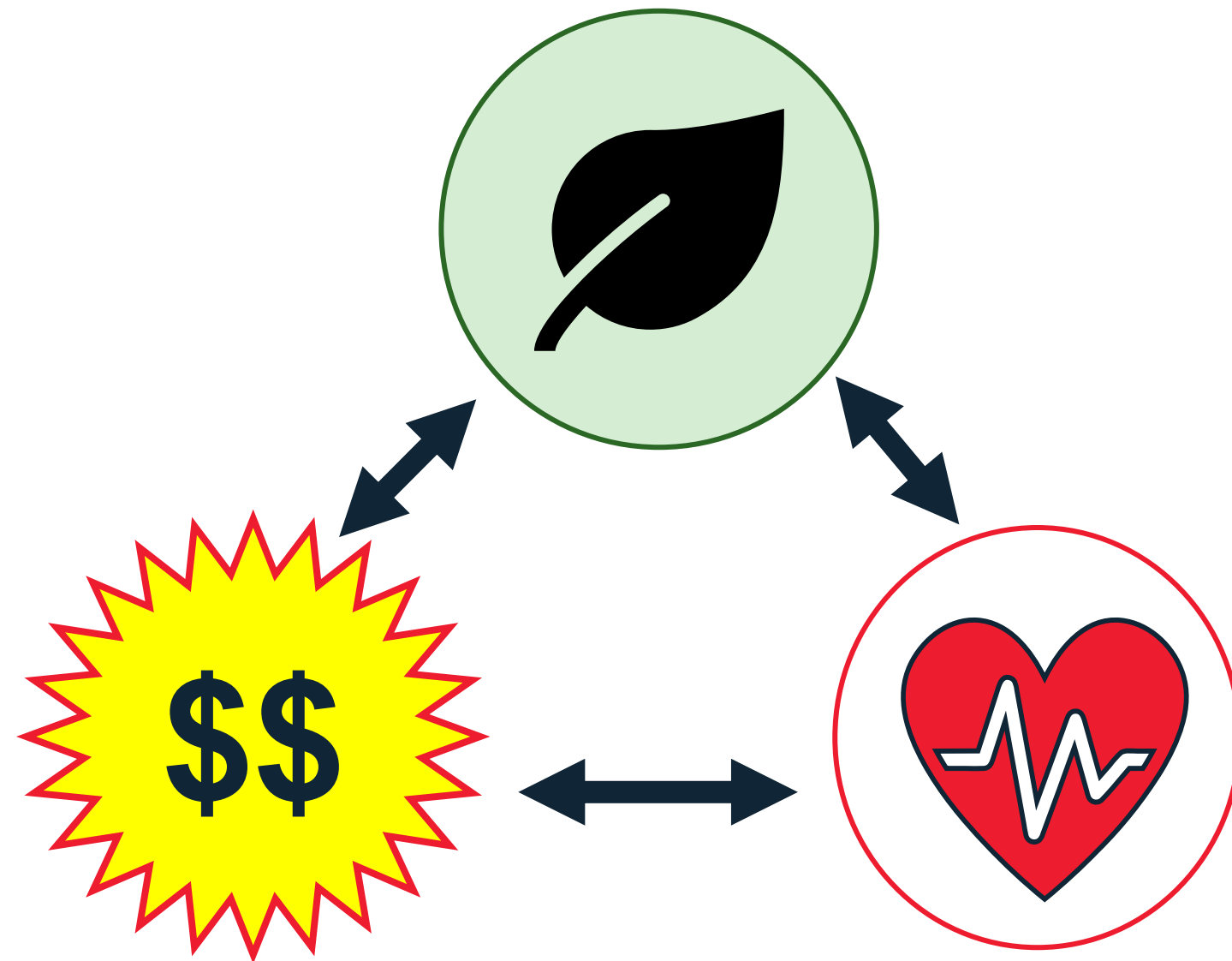


# Sustainability message prevalence





# Product evaluation next steps: Intersection with cost and health



Further  
information



## Acknowledgements



**Dr Lenka Malek**

Centre for Global Food  
and Resources, UofA



**Dr Gilly Hendrie**

CSIRO Human Health



**Mrs Danielle Baird**

CSIRO Human Health



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# Trang Thi Thu Nguyen

School of Economics and Public Policy

*Household food waste disposal behaviour is driven by perceived personal benefits, recycling habits and ability to compost*



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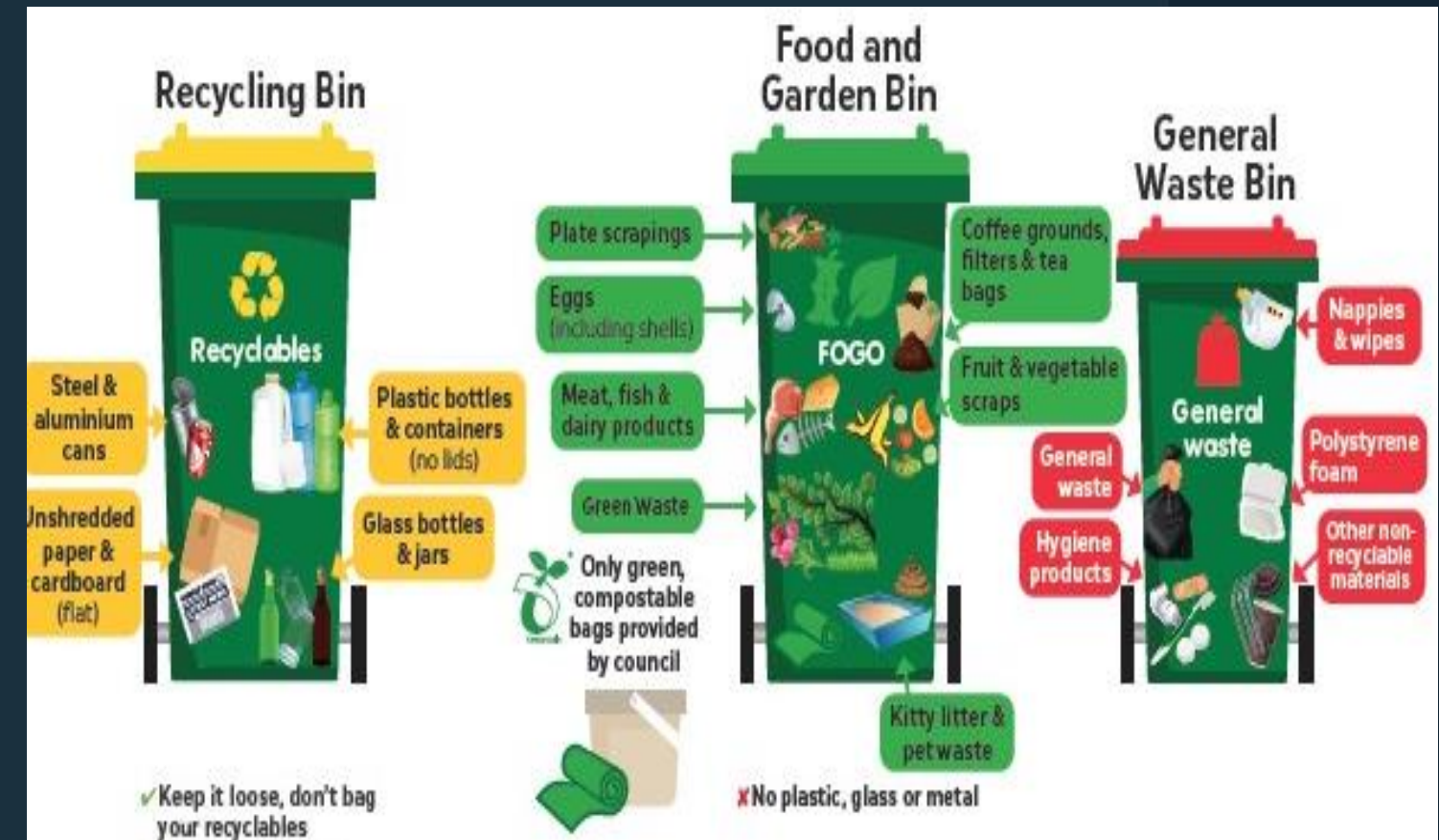
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# Household food waste issue

- **One-third of food produced** globally is either lost or wasted along the supply chain (FAO, 2011).
- Households are responsible for a **large proportion** of total food waste (FW), especially in developed countries (Parfitt et al., 2010).
  - in Australia, **32%** of food waste generated each year is from households, and **73% (or 1.8 million tons)** of this is sent to landfill (Van Biene et al., 2021).
  - adding environmental impacts through **increased greenhouse gas emissions** (FAO, 2014)

## How have you 'binned'?

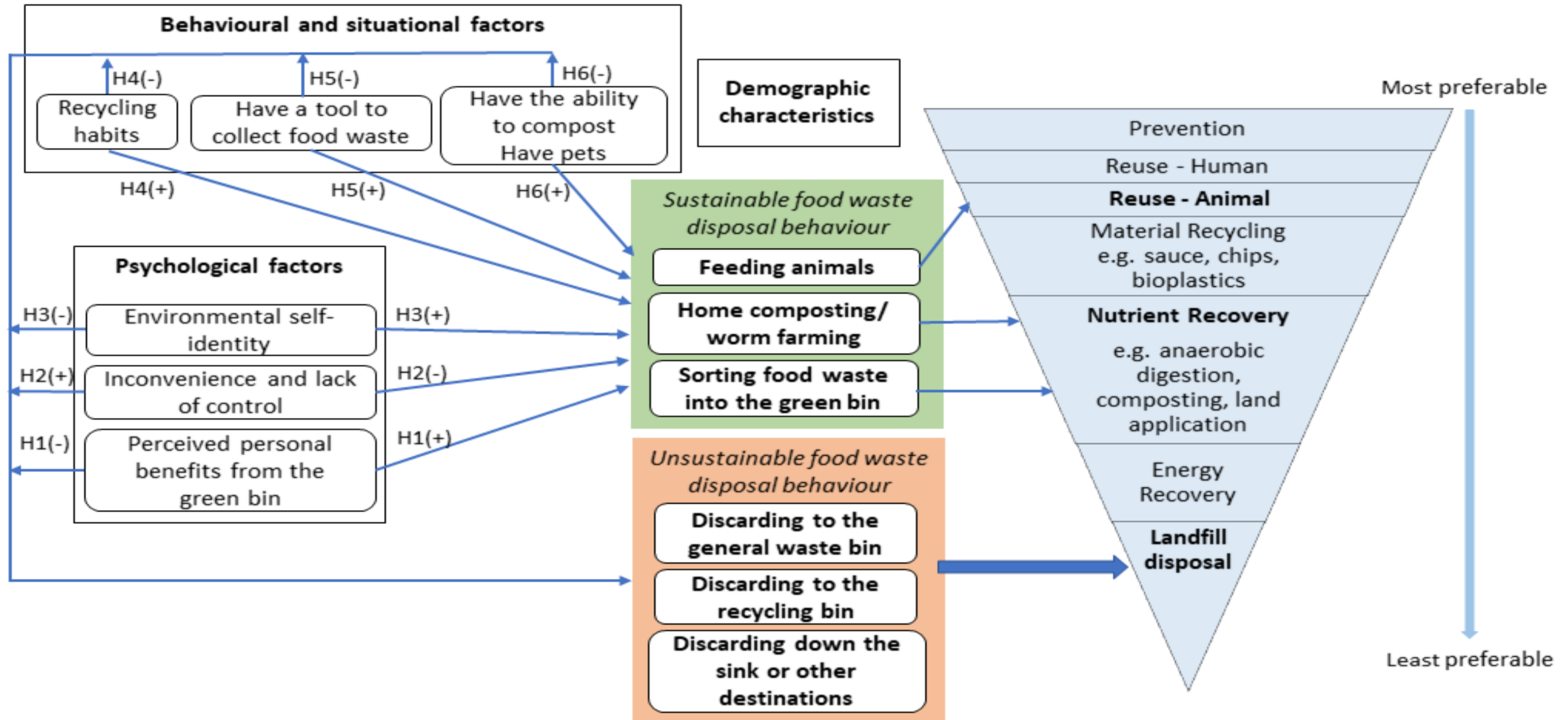


## Objectives:

- 1) To increase understanding of where households dispose of their FW.
- 2) To explore factors associated with 'sustainable' FW disposal behaviour (i.e. diverting household FW from landfill).



# Conceptual Framework





## Online survey

- **Data Collection:** cross-sectional survey collected from 15 April - 21 May 2021 by PureProfile
- Developed after focus groups discussions
- **Participants:** 18+ Adelaide residents, metropolitan suburbs
- **Sample size:** 1030 respondents
- **Quotas:** nationally representative by gender and age, good range of income brackets
- **Survey topics:**
  - 1) Demographic characteristics
  - 2) Food-related behaviours
  - 3) Food waste disposing behaviour
  - 4) Attitudes/concerns/beliefs

## Fractional multinomial logit model (fmlogit)

- Dependent variables are **proportions** of total household FW discarded in different destinations (n=1027).
- These variables ranges between 0 and 1 and adding up to 1.

Dependent variables	Mean	St. Dev.	Min	Max
Rubbish bin	<b>0.363</b>	0.339	0	1
Green organics bin	0.323	0.361	0	1
Recycling bin	0.115	0.169	0	1
Home composting	0.101	0.238	0	1
Animal feed	0.059	0.144	0	1
Sink and other	0.039	0.082	0	0.7

20%

# Results of the fmlogit model

Variable	Sustainable FW behaviours			Unsustainable FW behaviours		
	Green bin	Compost	Animal feed	General waste bin	Recycling bin	Sink and other
Have a kitchen caddy	0.164***	0.032**	0.016	-0.200***	-0.007	-0.005
Recycling habit	0.027***	0.000	-0.002	-0.005	-0.015**	-0.006***
Perceive benefits from sorting FW	0.072***	-0.020***	-0.003	-0.055***	0.003	0.003

## Having a tool to collect FW

- The presence of this tool is associated with
  - 16.4% ↑ FW into green bin
  - 3.2% ↑ FW into home compost
  - 20% ↓ FW disposed of rubbish bin.

## Recycling habit

- Each one-point increase is associated with:
  - 2.7% ↑ FW into green bin
  - Less FW discarded to wrong bin
- Sorting FW is not as habitual as sorting recyclables

## Perceive benefit from sorting FW

- Each one-point increase is associated with:
  - 7.2% ↑ into green bin
  - 5.5% ↓ disposed of rubbish bin
  - 2.0% ↓ into home compost



# Key messages

- Understanding range of households' FW disposal behaviours critical to promoting sustainable practices
- Most FW is discarded into the **general waste bin**.
- Factors most associated with sustainable sorting behaviours;
  - **tool to collect FW,**
  - **recycling habits**
  - **ability to make and use compost**
- Factors most associated with sorting into the green bin
  - **perceiving personal benefits**
  - **perceiving costs of inconvenience**
- Findings can help to **inform strategies for promoting sustainable FW disposal practices** to divert FW from landfill

**Thank you!**





# Jack Hetherington

Economics and Public Policy

*Most Australian cheese manufacturers do not reuse whey in value-added products, despite the opportunities to utilise it more sustainably and strategically*



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Whey is the liquid by-product of cheesemaking.

It represents a significant resource stream from cheesemaking (quantity and quality)

(Tsermoula et al., 2021)

There is as much underutilised whey as there is household food waste (2.4mil tonnes p.a.).

(Hetherington et al. 2022)

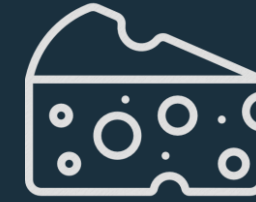
Only 6% of businesses are value-adding into food products.

(Hetherington et al. 2023)

We need to understand what is driving decision making of firms to inform tools and initiatives to improve the up-take of value-addition.



**Milk**  
**100kg**



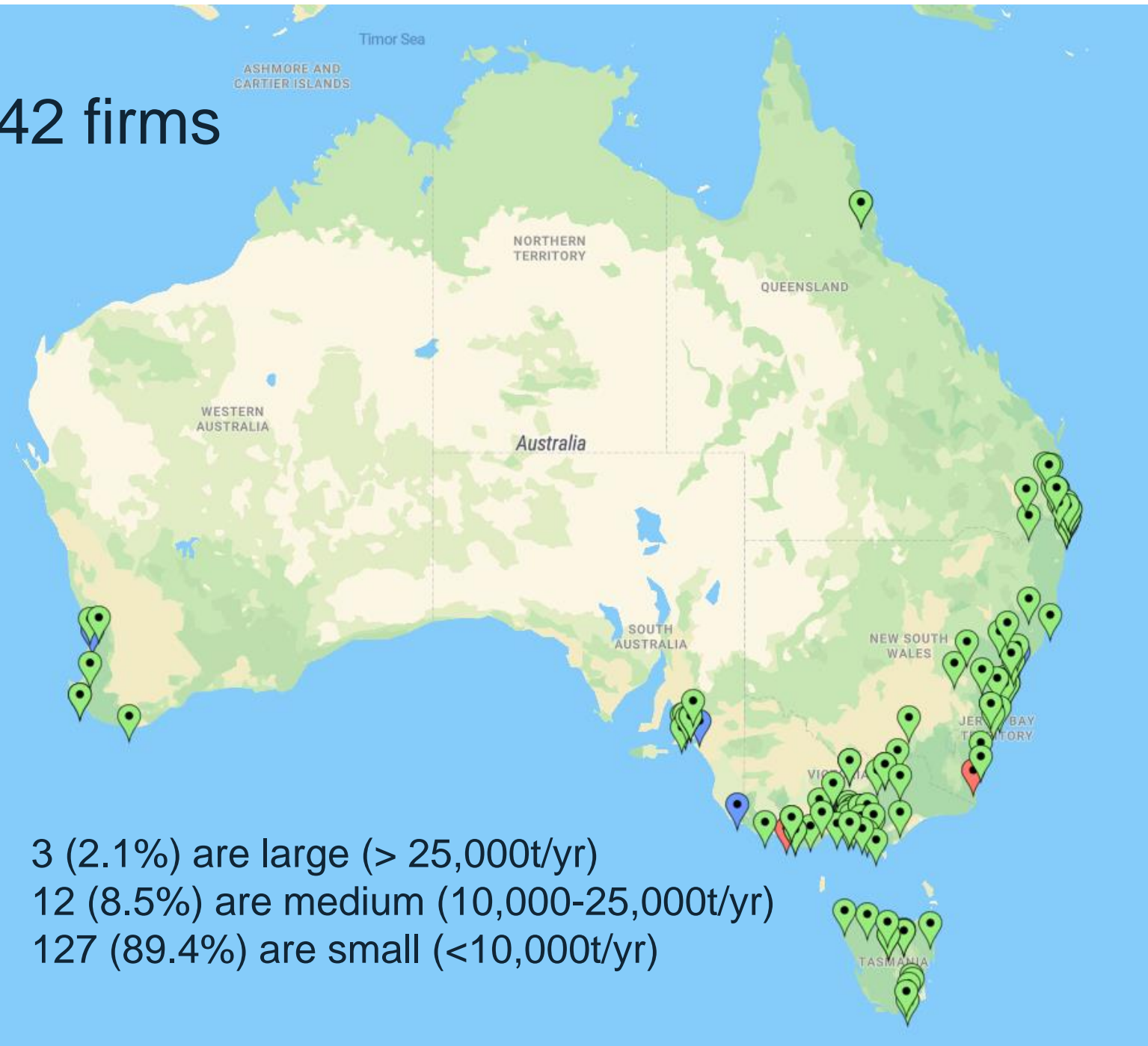
**Cheese**  
**~15kg & 50% of nutrients**



**Whey**  
**~85kg & 50% of nutrients**



142 firms



- 3 (2.1%) are large (> 25,000t/yr)
- 12 (8.5%) are medium (10,000-25,000t/yr)
- 127 (89.4%) are small (<10,000t/yr)

# Context/Study

- Mixed methods
- Publicly available data of all CMs (n=142):  
Industry database from Dairy Australia  
Company website/reports
- Thematic analysis from semi-structured interviews with CMs  
13 CMs interviewed so far (out of 60)

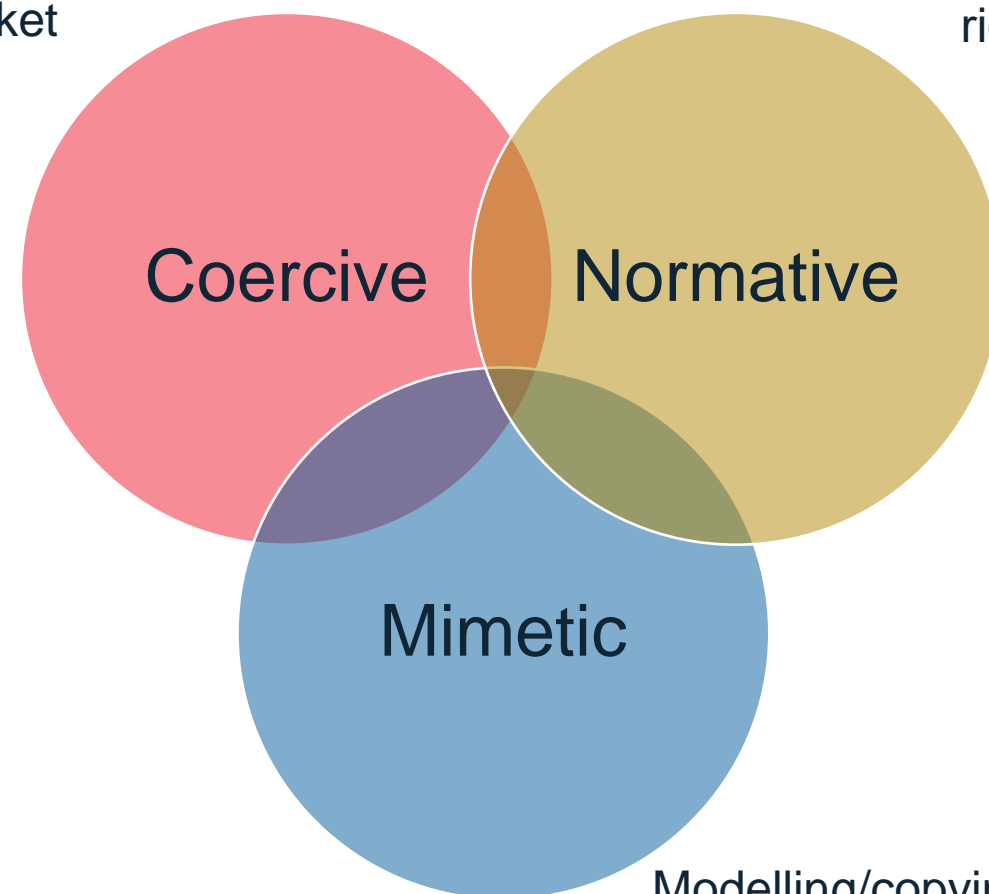
*University of Adelaide Human Research  
Ethics Approval Number: H-2022-206*



# Three external mechanisms (isomorphisms) to explain firm behaviour

(DiMaggio and Powell, 1983)

Formal and informal rules  
(e.g. regulation, market competition)



Moral imperative ('the right thing to do')

Modelling/copying the behaviour of others

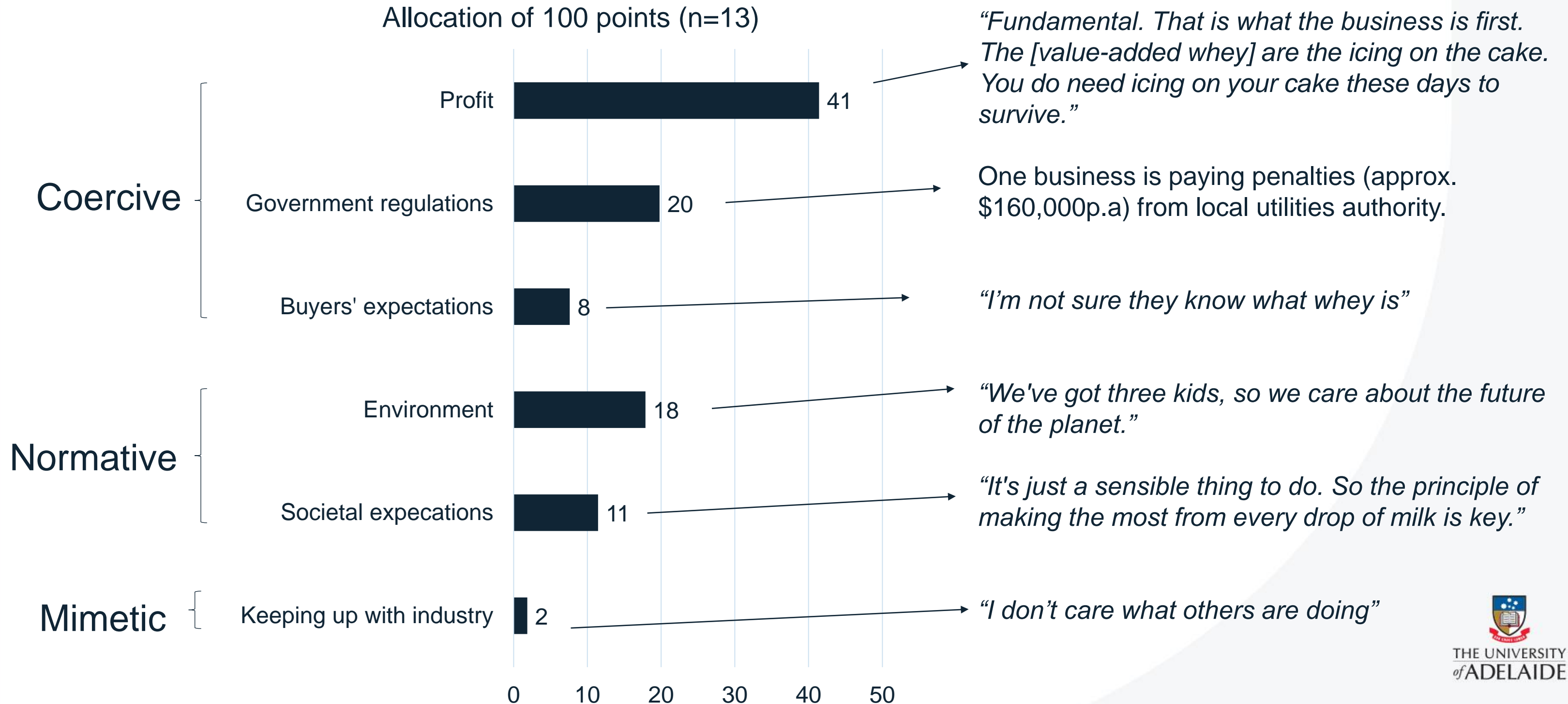
Multiple competing factors affecting their decision to manage whey:

100 point allocation is an appropriate measure

(Mullen 1999)

Factors	Isomorphism	Weighting (out of 100) <i>e.g.</i>
a. Maximising profit	COERCIVE	<i>60</i>
b. Meeting your buyers' expectations (e.g. supermarkets)	COERCIVE	<i>0</i>
c. Government regulation	COERCIVE	<i>10</i>
d. Protecting the natural environment	NORMATIVE	<i>30</i>
e. Meeting society's expectation	NORMATIVE	<i>0</i>
f. Keeping up with practices used by other cheese manufacturers	MIMETIC	<i>0</i>
g. (Optional) Other – please specify		<i>0</i>
Total		<i>100</i>

# The relative importance of factors influencing decision making





# Key points

- There is a significant amount of whey that is underutilised. Only 6% of businesses are value-adding whey.
- We are seeing\*:
  - Coercive factors are an important driver of CMs with regards to whey management – maximising profits and government regulations.
  - Normative factors is another important driver – protecting the environment and societal expectation's.

*\*Needs more responses to explore these themes and make findings generalisable*

- Future analysis will explore more deeply which/how pressures are affecting businesses decision to adopt circular economy practices.

# Implications

- Contribute to literature on how multiple competing factors are affecting decision making for sustainable food waste (circular economy) practices.
- Relevance to the industry and to state and federal governments, which are all devising/implementing strategies to halve food loss and waste in Australia (e.g. Dairy Sector Action Plan).







# Christina Wenzl

## Humanities

*Negotiating the Future of Foods: The Intersections of Food Values, Sustainability and Plant Technology in Australia*

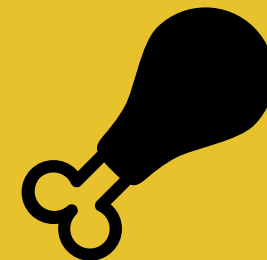
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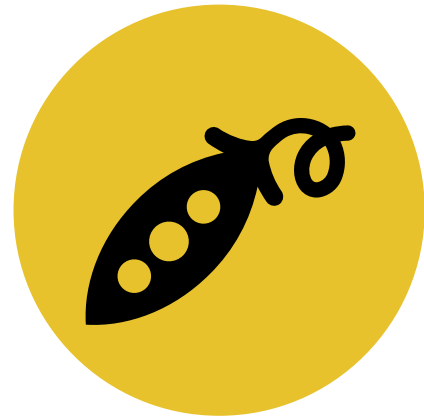


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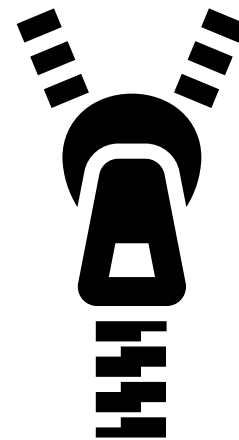
**“Wos da Baua ned kennt frisst a ned.”**  
**What the farmer doesn't know, he won't eat.**





## Plant Protein

- Sustainability  
(environmental, welfare)
- Health



## Animal Protein

- Taste (& texture)
  - Convenience





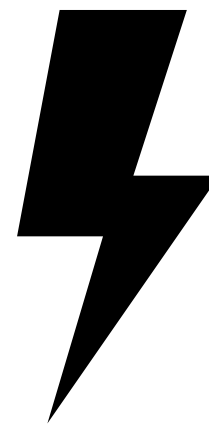
## Engineered Plant Protein

- Plant & animal food benefits
- E.g. healthy & tasty

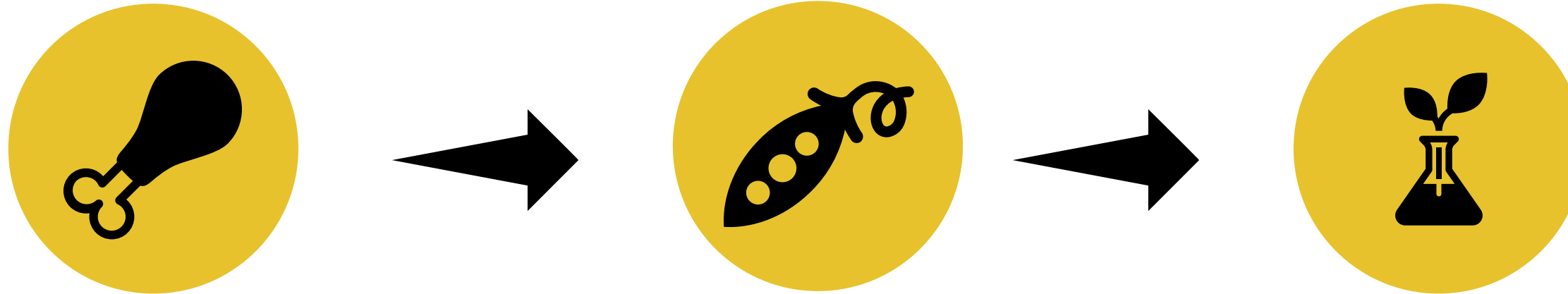


## Value Conflicts

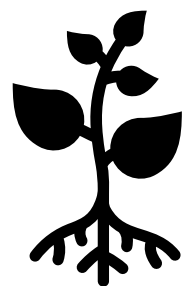
- Foreign
- Unnatural
- No perceived benefits



# Trading Off Values

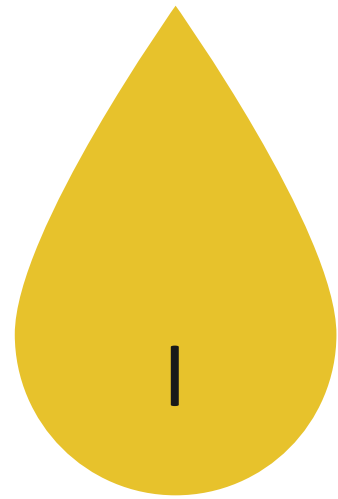


- Australians reducing meat consumption
- Australians working on plant food technologies



- The values of plant-based food products
- The attitudes towards engineered plant protein

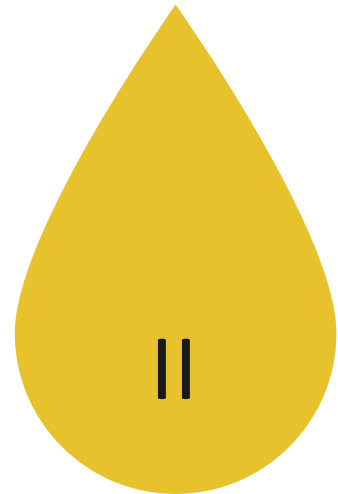




## Literature Review

### ⚙️ "What's the Problem Represented to be" (WPR)

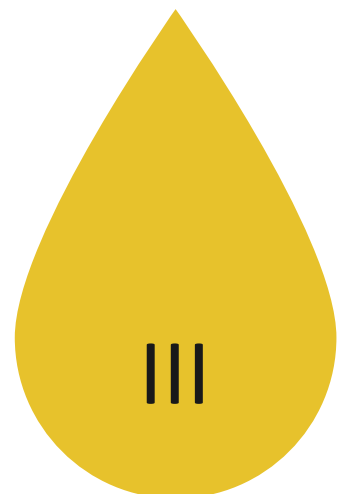
- Definitions, technology, attitudes
- Research gap



## Observational Fieldwork

### ⚙️ Semiotic & Visual Analysis

- Plant-based food products
- Distancing from technology



## Qualitative Fieldwork

### ⚙️ Focus Groups & Interviews

- Values, attitudes, imaginaries
- Tensions & intersections





**Natalia Ciecierska-Holmes**  
Humanities

*“Just because I’m vegan doesn’t mean my dog is”: Exploring social and ethical relations of feeding raw meat diets to dogs in the UK and Australia*

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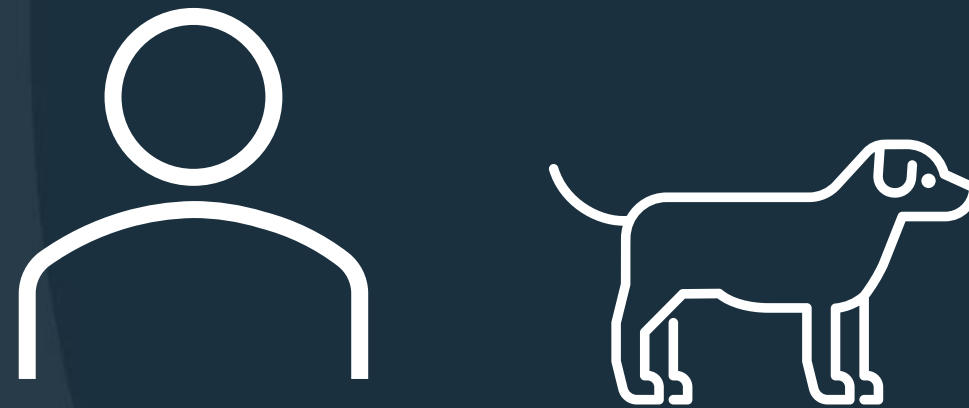


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# 1) Alternative diets and the vegetarian's dilemma

What do I  
as a vegan feed  
my dog?



Kibble

Plant-based

Raw meat-  
based

## 2) Raw meat-based diets

Commercial and homemade diets for companion animals that include uncooked 'meat' ingredients from farmed or wild animals  
(Freeman et al., 2013)

An alternative to kibble diets?  
*'natural'*  
*'human-grade'*  
*'healthy'*  
*'ethical'*



Source: Natures Menu



Source: Perfectly Rawsome



### 3) Social and ethical aspects of raw feeding

#### Animal sciences

- 1) Nutrition
- 2) Health and safety
- 3) Motivation to feed raw



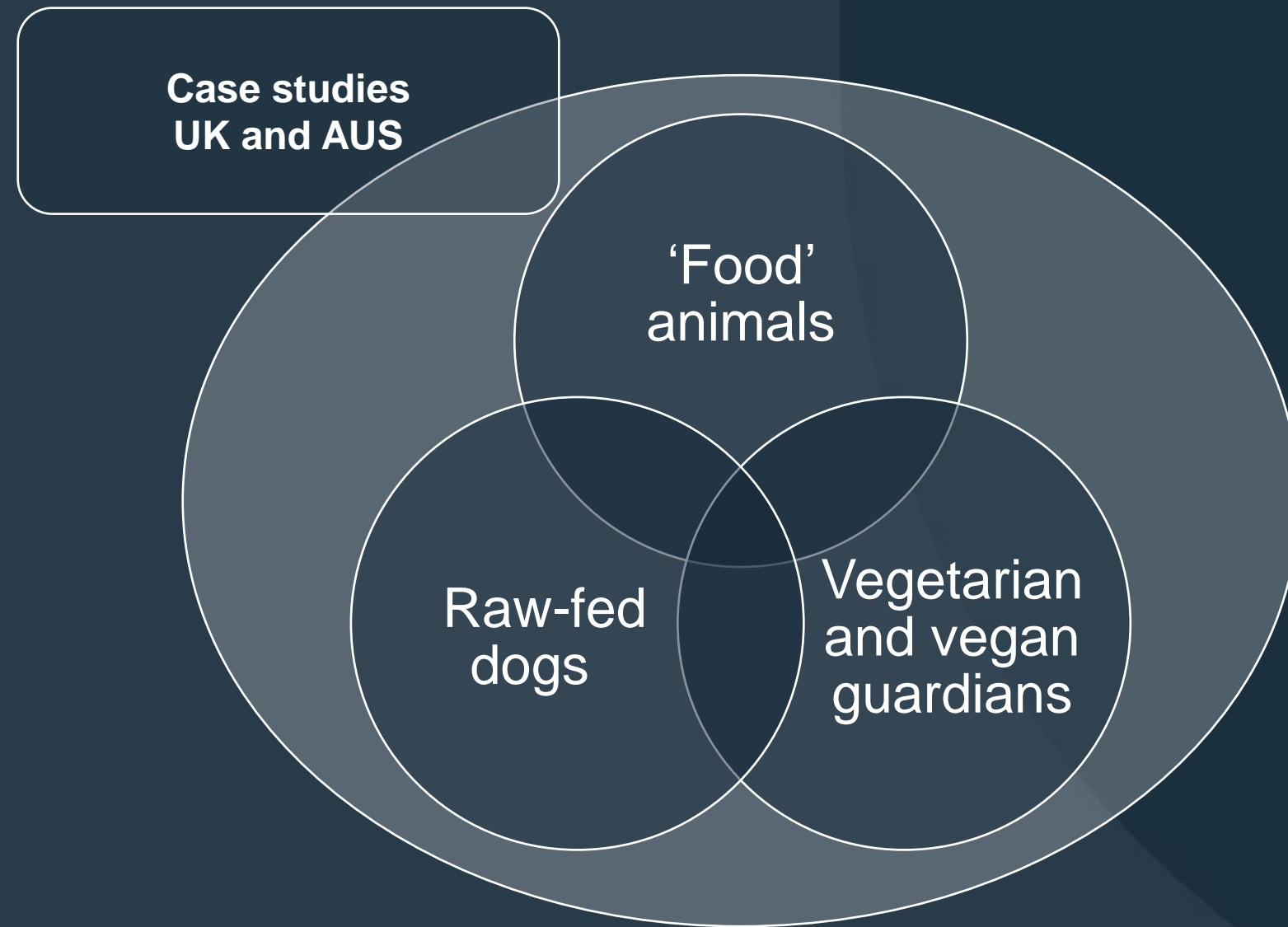
#### Social sciences

#### Multi-species feeding relations:

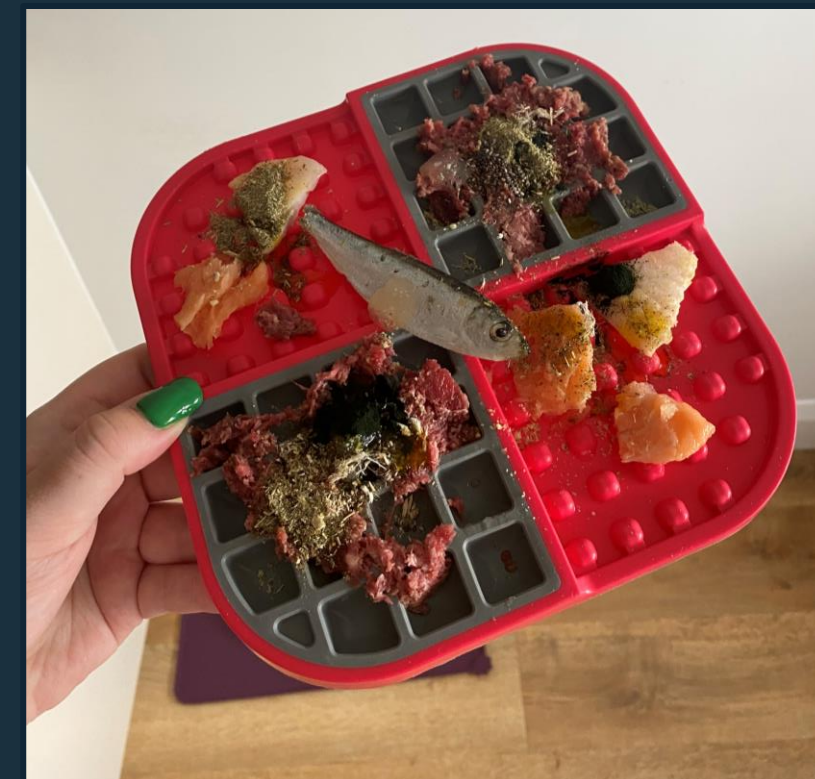
- 1) Constructions of **responsibility** and **care**
- 2) Understandings of **identities** and **values** around food and animals
- 3) Negotiations of **tensions** and **conflicts** regarding food choices



# 4) Qualitative ‘more-than-talk’ methods



- 1) Photo/video food diaries
- 2) Online interviews
- 3) Feeding interviews



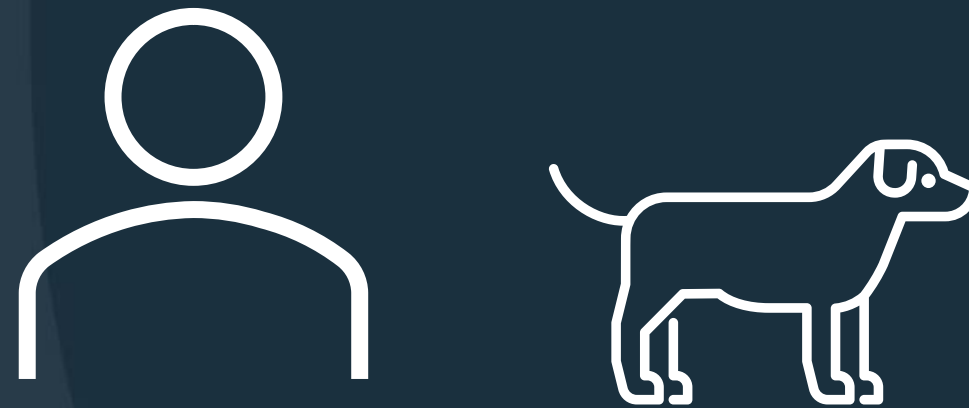


## 5) Initial themes: natural, species-appropriate

Plant-based diets  
are  
**natural** for humans

“I think for humans vegetarianism is more species appropriate.” (Participant 06)

“I’m vegan... because I feel for me, that’s my species-appropriate diet.” (Participant 09)



Kibble is  
**processed**

“I guess with the raw meat it’s, you know, it feels like **it’s less processed or more natural**, I don’t know. I sort of feel bad giving them fully processed, kibbles...” (Participant 03)

Raw meat diets  
are  
**natural** for dogs

“...you know dogs who in in the **wild**...they’re **descended from wolves**. I suppose what would their diet have been well it would have been you know... it’s meat, they’re basically **carnivores** aren’t they...” (Participant 01)

“...she’s tearing into, like **natural instincts**, like when she’s munching down on a bone and that stuff that a dog was bred for, that’s what they do **naturally**.” (Participant 06)



# Morning Tea

## 30 mins





# Vines Session 2

## *Climate, Disaster & Wellbeing*



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# Cambrey Payne School of Social Sciences

*‘when I can finally drop the mask, I  
can breathe again’: masking,  
aesthetics, and negotiating the  
social while autistic*

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# **Embodying Autism: the importance of vibrance and connection in autistic lives**

**Stage One:** Discourse analysis of 300 Tumblr posts about bodies by autistic adults

**Stage Two:** 6 month asynchronous online focus group of 17 autistic adults

**Themes:** vibrant autism; gender and queerness; connection and community



# Masking

More common in women and people assigned female at birth

Can include:

- Mirroring or imitating other people's behaviour
- Forcing eye contact
- Preparing conversations, phrases, 'scripts' ahead of time
- *Using clothing, hairstyles, and other aesthetic presentations to appear 'neurotypical'*



**‘Am I able to mask? Yes, absolutely. But it hurts later. It’s exhausting. It also feels inauthentic and I don’t like it, but I know it’s useful as a way to avoid discrimination’**

**(J she/her)**





# Aesthetics, display, and disguise

**‘I totally got the “don’t get tattoos or you’ll never get hired” and honestly my internal response to that when considering whether to get tattoos and where is this; I’ve realised I don’t want to be in a traditional workplace ever again.’ (J she/her)**

**‘I mainly wear black or very dark ... because I grew up being told black was slimming for me ... so I try to hide behind black . I am currently very overweight so I try to not draw attn to myself I feel like I want to blend in with the shadows . I feel sad when I see beautiful clothes at the shops ... But I’m not brave enough to wear it so just walk by to plain tshirts and leggings’ (nickynoo she/her)**



# Autistic masking as social practice

**‘If I can make a good first impression, or an accurate first impression then I can be seen as competent, well put-together, intelligent or whatever it is I need to be seen as for that interaction.’ (J she/her)**

## **Masking:**

- **is a way to navigate ableism and stigma**
- **is a way to communicate with neurotypical/non-autistic people**
- **requires awareness of social norms**
- **is gendered**





# Germán Puga

## Economics and Public Policy

*The Impact of Climate Change on the Australian Wine Industry*

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# Impact of climate change on grape yields

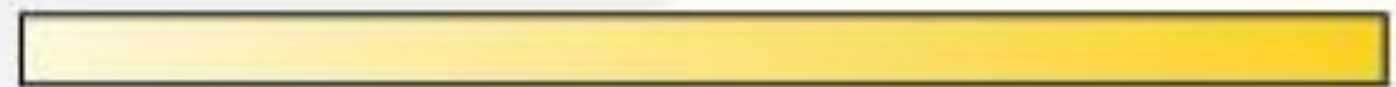
**1<sup>st</sup> step: estimate the impact of weather shocks on grape yields**

$$\begin{aligned} \ln Yield_{vrt} \\ = \alpha + \beta_1 GSTemperature_{rt} + \beta_2 GSTemperature_{rt}^2 + \beta_3 GSPrecipitation_{rt} \\ + \beta_4 GSPrecipitation_{rt}^2 + \beta_5 FrostRiskDays_{rt} + \mu_{vr} + \tau_t + \varepsilon_{vrt} \end{aligned}$$

**2<sup>nd</sup> step: quantify the potential impact of climate change projections based on the estimates from the 1<sup>st</sup> step**

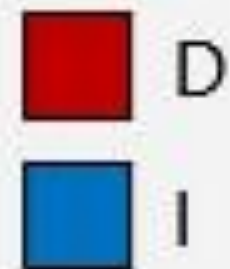
*v*: variety; *r*: region; *t*: year

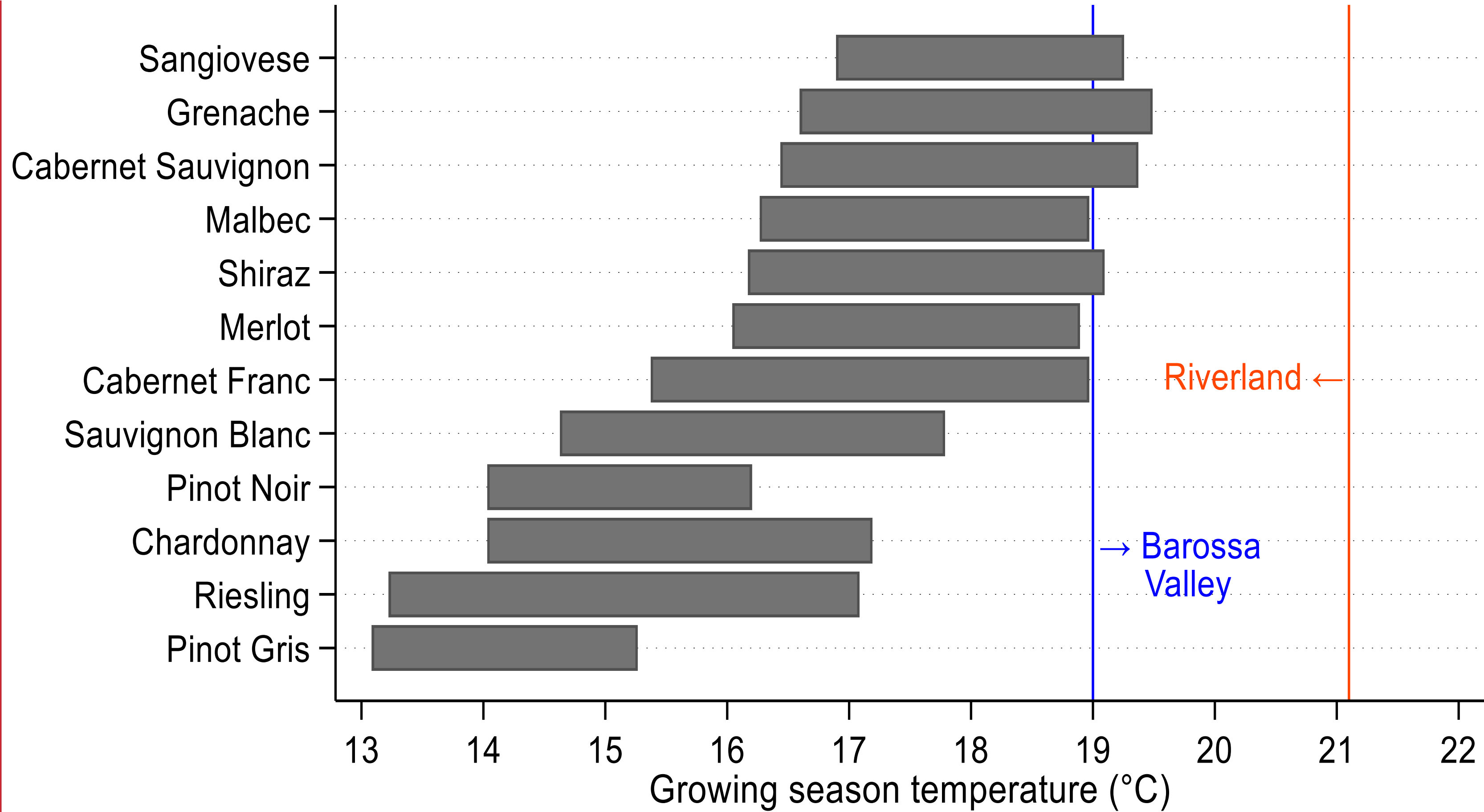
GST (Average)



16.20

22.40







# Impact of climate change on grape prices

**1<sup>st</sup> step: estimate the impact of growing season temperature on grape prices**

$\ln Price_{vr}$

$$= \alpha + \gamma GSTemperature_r + \beta_1 GSPrecipitation_r + \beta_2 Yield_r + \sum_{j=1}^{j=k} \varphi_j PC_{jr} + \mu_v + \varepsilon_{vr}$$

**2<sup>nd</sup> step: quantify the potential impact of climate change projections based on the estimates from the 1<sup>st</sup> step → By 2050, the price of grapes is projected to decrease by between 8 and 14% across regions**

$v$ : variety;  $r$ : region

# Implications

Climate change by 2050 is likely to lead to higher yields in most regions but to lower yields in some of the country's largest (and hottest) regions; **the area-weighted average yield in Australia may change very little**

Forecasted changes in growing season temperature by 2050 may lead to **lower grape prices**, but changes in the production systems may help mitigating decreases in quality and prices

**To maintain wine styles, Australian winegrowers may need to shift their production towards cooler regions, or otherwise change varieties to ones better suited to a warmer climate** – but little change has taken place so far







# Yuan(Rica) Chai Business School

*A Complex Systems of  
Studying Disaster Response*

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# Overview

- **Problem: Frequent disasters throughout the world**
- **Sense: Network governance, hierarchical organisation, and centralised management**
  - Spanish pandemic, H1N1, COVID-19
- **Response: Responding to emergencies with dynamic systems**

# Methodology & Result

- **Mixed Method - Systems Framework**
- **Secondary Data - Identify the Problem**
  - World Health Organization (WHO) data
  - Official reports from national and regional health departments
  - COVID Intel Database
  - Our World in Data
  - University of Oxford COVID-19 Response Tracker (OxCGRT)
  - Developed by the Blavatnik School of Government at the University of Oxford
  - Contains data at national and local level
  - As well as data from 21 different indicators

# Method

- Secondary data - IEEM22 Conference Paper
  - "Complex Systems of Disaster Response: The Case of COVID-19,"
    - ♖ Recourse Problem
    - ♖ Psychology Problem
    - ♖ Urban Function Problem
    - ♖ Economy Problem





# Method

- nVivo – General Review

**“An Analytical Overview of the Global Disaster Response System” - Under Review**

- Qualitative – Economy Problem
- Survey & Interview – Urban Function & Resources
- Qualitative – Psychology Problem
- Anylogic & ELLab– Establish Complex systems



# Conclusion

- **Result:**
  - ❖ **Complex systems can provide ideas for disaster response**
- **Impact:**
  - ❖ **Lives of citizens & Stable development (economic & resource)**
  - ❖ **Gaps in the Complex Systems Framework for Disaster Response**





# Md Torikul Islam

## Social Science

*Institutional Adaptation Approaches to  
Climate Change in Agriculture:  
a comparative case study from Bangladesh*

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## Bangladesh is one of the world's developing countries:

- Population density 1,265/sq km (Word Bank 2022)
- Agriculture sector plays a vital role in the economy
- Ranked 7<sup>th</sup> in Global Climate Risk Index 1999 to 2018 (Eckstein et al. 2019)

## Climate change adaptation in agriculture:

- Indispensable for ensuring food security (Elahi et. al. 2022)
- Autonomous adaptation: short term responses
- Planned adaptation: Longer term responses (Raymond and Robinson, 2013)



## Formal institutions: Structuring longer term adaptation responses:

- Most important formal institutions are:
  - research, extension and policy making institutions (Pisor et. al. 2022, McClure et. al. 2022)



## Objectives:

- Evaluate existing institutional adaptation strategies
- Document perceptions of people in formal institutions (research, extension, & policy making institutions) and climate affected farmers about effectiveness of current adaptation responses
- Identify the differences between the role and effectiveness of formal institutional adaptation programs in coastal and drought-prone areas
- The implications of this study will inform development adaptation responses that will build food security and more effective formal institutional responses



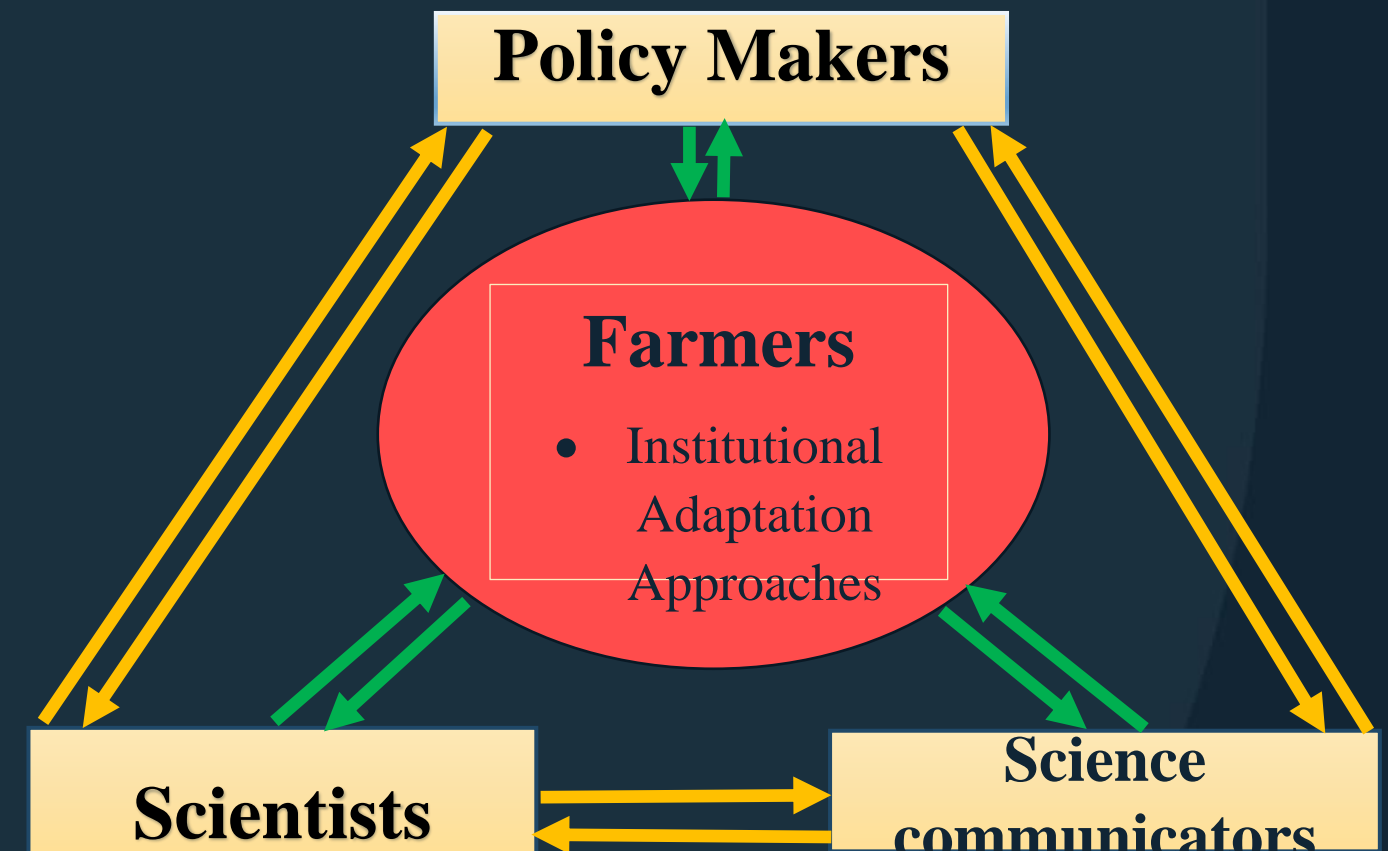
## Research Methodology:

- Mix methods approach
  - Quantitative: Survey (400 farmers)
  - Qualitative: In-depth interviews (50 participants: 20 farmers and 30 key informants)



## Expected outcomes:

- Insights that will inform creation of enhanced effectiveness of institutional adaptation programs in crop agriculture
- Incorporation of understandings into and better relationships between policy makers, climate scientists and communicators with farmers
- Future policy implications will inform policy about sustainable food security







**Snigdha Roy**  
Social Sciences

*Climate Adaptation and Gender  
Perspectives from Bangladesh*

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# Research Aim

**This research project will investigate adaptation to climate change in crop agriculture to capture differences in gender perspectives and their implications for food security by using comparative case studies of a drought prone and coastal area of Bangladesh.**

**It will explore gender roles across four components of food security (i) availability, (ii) access, (iii) utilization and (iv) stability**



# Research Approach: Mixed Method Approach

- This research will be conducted by using mixed (quantitative and qualitative) method to collect primary data
  - ✓ Quantitative tool
    - Field Survey: 400 farmers
  - ✓ Qualitative tools
    - Focus Group Discussion (FGD): 4 FGD (10 farmers/ FGD):  
2 female farmers (1 from each Upazila) &  
2 male farmers FGD (1 from each Upazila)
    - In-depth interviews: 30 key informants





# Expected Outcome:

- It is expected that this project will provide insights into the relationship between the agricultural adaptation strategies of men and women in drought prone and coastal areas, and the implications of these differences for food security.
- The project will deliver recommendations on how to incorporate gender into adaptation policy and build food security in Bangladesh





**Naresh Gupta**

Business School

*Impact of COVID-19 pandemic  
on the sustained development of  
infrastructure projects putting  
economies on the brink*

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# Why this research?

- Prior experience in the infrastructure development sector
- Faced massive disruptions resulting in procurement delays affecting project delivery
- Compromise by the project stakeholders in terms of scope and quality
- Failure of projects
- Give back to the profession

Methodology: Focus on project management knowledge areas of Scope, Time, Cost, and Procurement Management by analysing secondary data, and collection and use of primary data



# Journal papers

- Best practices to restart the global supply chains in the post-COVID scenario for major infrastructure projects

Recommends comprehensive strategic framework for supply chain management

- Analysing the role of resilience and leagility in sustainable supply chain management in the post-pandemic scenario: a systematic review of extant literature

Recommends to boost supply chain resilience and leagility to achieve sustainability

Papers mostly deal with procurement management for projects

Awaiting publication

# Conference paper

Revisiting the relevance of integrating the triple constraints of time, cost, and scope towards effective infrastructure development

Deals with indicators of overall project success rather than project management success with the help of few case studies

Presented in Adelaide Business School Research Day Seminar in November 2022

## ➤ Looking ahead

- Data collection for an empirical paper to evolve management strategies towards better scope, cost, and time management of projects in the face of disruptions
- Upgrade to PhD







**Dietrich Silber**  
Business School

***How a Maximizing  
Decision-Making Style  
is Positively Associated with  
Consumer Financial Well-Being***

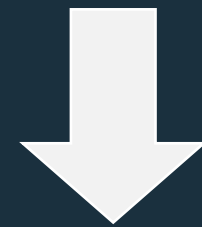
**make  
history.**





# Introduction

- Changes in society: **growing self-responsibility** to prepare for financially secure future (Hoffmann and Plotkina 2020)
- **Increasing complexity *and* financially illiteracy** (Lusardi and Mitchell 2011)
- Low levels of societal financial well-being (Netemeyer 2018)



**Maximizing decision-making style**

(Schwartz 2004)



general  
well-being



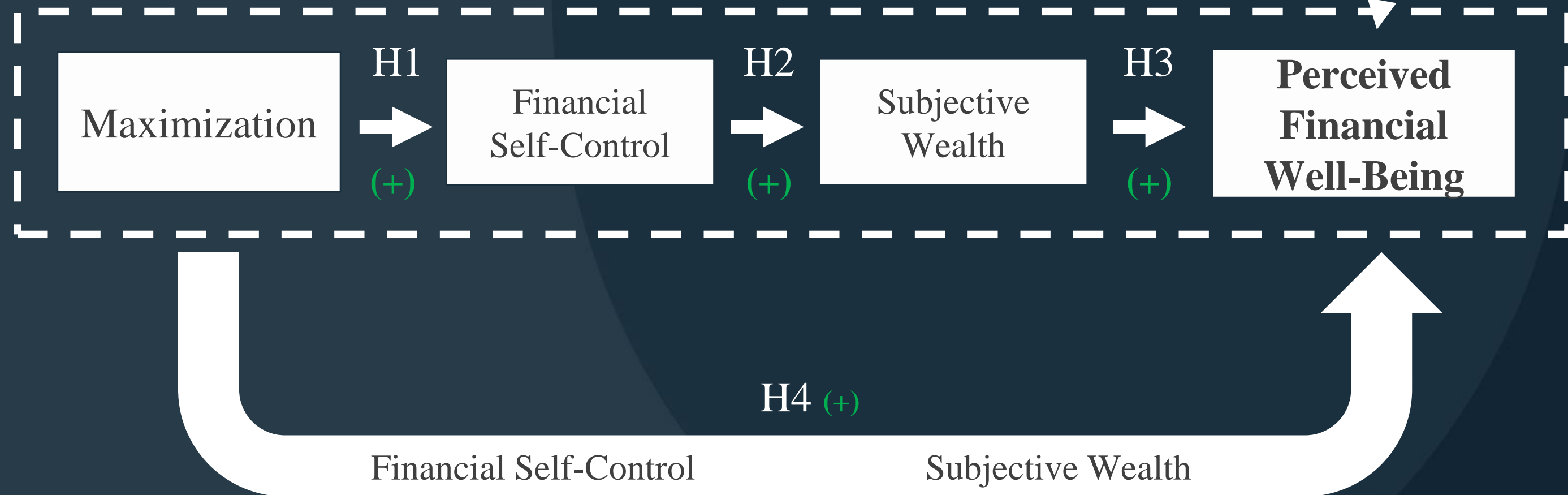
financial general  
well-being

# Theoretical Framework

## Controls

- *age*
- *gender*
- *education*
- *income*
- *financial literacy*

## *Direct Effects*



## *Indirect Effect*

(Serial Mediation)



# Methodology & Results

## Methodology:

- Survey of representative sample of the U.S. population ( $n = 300$ )
- Partial-Least-Squares Structural Equation Modelling (PLS-SEM)

## Results:

- Maximization is **positively associated** with a consumer's financial well-being
- Effect is serially mediated by financial self-control and subjective wealth





# Contribution

- Providing guidance to policy makers and financial service providers on how they could help **improve consumers' financial well-being:**

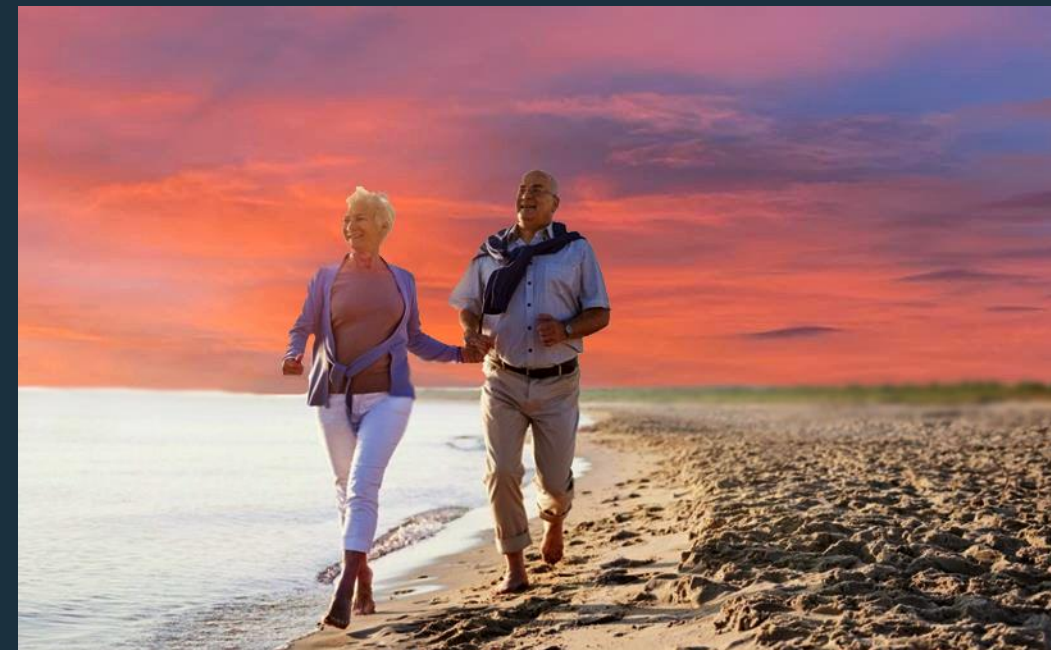
## Policy Makers

“Once you are ready to move forward with your home purchase, it’s time to choose **the best mortgage loan for you** from **the best lender available to you**”

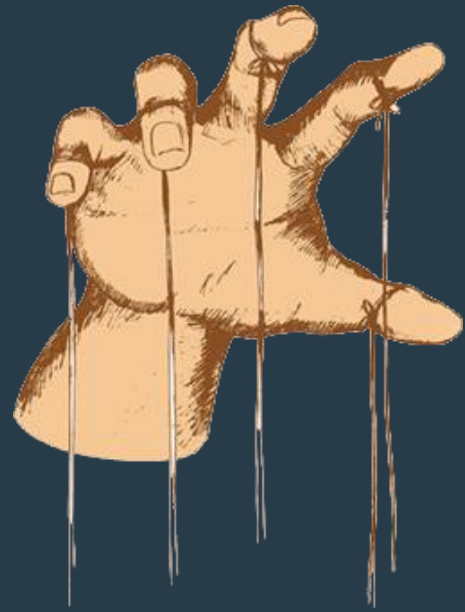


## Service Providers

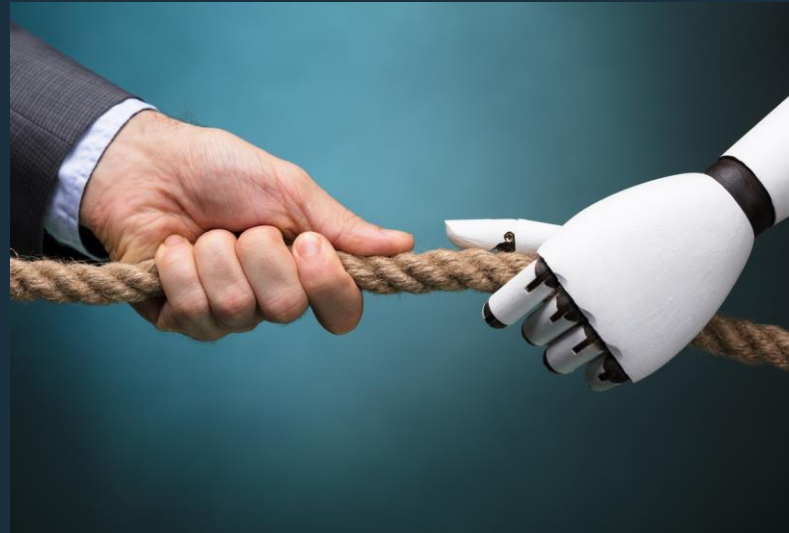
What would **your perfect** retirement look like?



# Where to from here?



Manipulate variables of interest to us and examine interventions to promote a maximizing decision-making style



Effect of recommendation agents (human vs AI) and choice autonomy on maximizing



Effect of maximizing and risk tolerance and portfolio diversification





# Katy Dolman & Trang Nguyen

*3MT – What, Why, How?*

Hickinbotham Hall

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Lunch  
1 hour  
*See you at 1.30pm*

# Vines Session 3

## *Music and Art*



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# Megan Moon

## Humanities (Media)

*'Mic Drop' Moment: Exploring the Role English plays in the K-pop Industry's Global Success*

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# K-pop



## 1<sup>st</sup> Generation

1992/93~early 2000's

## 2<sup>nd</sup> Generation

2004/5~2011

## 3<sup>rd</sup> Generation

2011~2017/18

## 4<sup>th</sup> Generation

2018~present

1992

2002

2012

2022

## 1<sup>st</sup> Wave

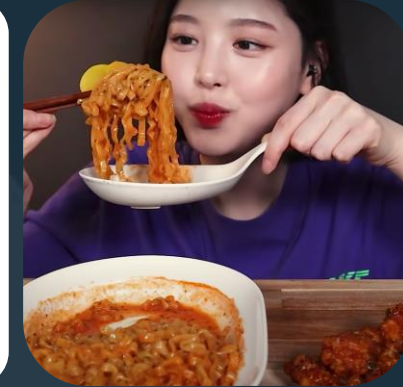
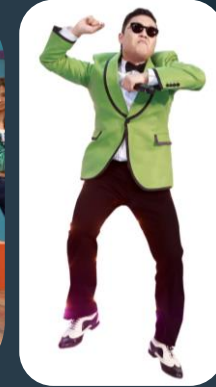
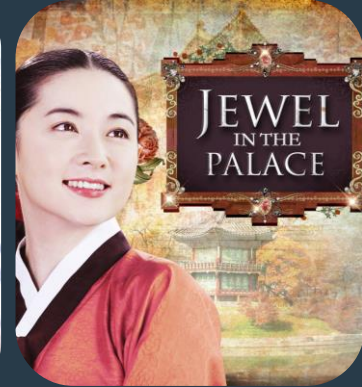
1997~mid 2000's

## 2<sup>nd</sup> Wave

2006~2010

## 3<sup>rd</sup> Wave

mid 2010's~present



# Hallyu Wave



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## “Come Back Home” Seo Taiji & Boys (1995)

난 지금 무엇을 찾으려고 애를 쓰는 걸까  
난 지금 어디로 쉬지않고 흘러가는가  
난 내 삶의 끝을 본적이  
있어 내 가슴속은 갑갑해졌어  
내 삶을 막은것은 나의  
내일에 대한 두려움  
반복됐던 지나간 날 속에  
버려진 내 자신을 본 후  
나는 없었어 그리고 또 내일조차 없었어  
내겐 점점 더 크게 더해갔던  
이 사회를 탓하던 분노가  
마침내 증오가 됐어 진실들은  
사라졌어 허 끝에서  
**You must come back home**  
떠나간 마음보다 따뜻한  
**You must come back home**  
거칠은 인생속에  
**You must come back home**  
떠나간 마음보다 따뜻한  
**You must come back home**  
나를 완성하겠어  
다시 하나의 생명이 태어났고  
또 다시 부모의 제압은 시작됐지  
내겐 사랑이 전혀 없는 것  
내 힘겨운 눈물이 말라버렸지  
무모한 거품은 날리고  
흠 주위를 둘러봐 널  
기다리고 있어  
그래 이젠 그만됐어 나는  
하늘을 날고 싶었어  
아직 어린 젊기에 괜찮은 미래가 있기에  
자 이제 그 차가운 눈물은  
닦고 **Come back home**  
**You must come back home**  
떠나간 마음보다 따뜻한  
**You must come back**  
home 거칠은 인생속에  
**You must come back**  
home 떠나간 마음보다 따뜻한  
**You must come back**  
home 나를 완성하겠어  
**In the place to be one two treee**  
**in the place to be**  
터질것 같은 내 심장은 날  
미치게 만들 것 같았지만  
난 이제 깨달았어왔어 날  
사랑했다는 것을  
**You must come back home**  
떠나간 마음보다 따뜻한  
**You must come back home**  
거칠은 인생속에  
**You must come back home**  
떠나간 마음보다 따뜻한  
**You must come back home**  
나를 완성하겠어  
난 지금 무엇을 찾으려고  
애를 쓰는 걸까  
난 지금 어디로 쉬지않고  
흘러가는가  
난 지금 무엇을 찾으려고  
애를 쓰는 걸까  
난 지금 어디로 쉬지않고

## “The Boys” Girls’ Generation (2011)

겁이 나서 시작조차 안 해 봤다면  
그댄 투덜대지 마라 좀 **(GG)**  
주저하면 기회는 모두 너를 비켜 가  
가슴 펴고 나와 봐라 좀 **(T.R.X)**  
**Bring the boys out**  
**Yeah you know**  
**B-bring the boys out**  
**We bring the boys out We bring the boys out, yeah**  
**B-bring the boys out**  
순리에 맞춰 사는 것 넌 길들여져 버렸니괜찮니 **(Get up)**  
암담한 세상이 그댈 주눅 들게 만드니 **(That's funny)** 괜찮니  
그냥 볼 수가 없어 난 부딪히고 깨져도 몇 번이고 일어나  
날카롭게 멋지게 일을 내고야 말던 니 야성을 보여 줘 **My boy**  
**B-bring the boys out**  
**Girls' Generation make you feel the heat**  
전 세계가 너를 주목해 **B-bring the boys out**  
위풍도 당당하지 뽐속부터 넌 원래 멋졌어  
**You know the girls B-b-bring the boys out**  
흔들리지 말고 그댄 자릴 지켜  
원래 전쟁 같은 삶을 사는 인간인걸  
너는 왜 **(Yeah fly high)** 벌써 왜 **(You fly high)** 포기해  
Oh 넌 멀었잖아  
너의 집념을 보여 줘 지글 좀 흔들어 줘 모두가 널 볼 수 있게  
역사는 새롭게 쓰여지게 될걸 주인공은 바로 너 바로 너  
**B-bring the boys out**  
**Girls' Generation make you feel the heat** 전 세계가 너를 주목해  
**B-bring the boys out**  
위풍도 당당하지 뽐속부터 넌 원래 멋졌어  
**You know the girls B-b-bring the boys out**  
**Girls bring the boys out**  
**I wanna dance right now**  
내가 이끌어 줄게 **Come out**  
세상 남자들이여 난 No. 1  
지혜를 주는 **Athena, check this out**  
즐거 봐라 도전의 설레임  
이미 모두 가진 세상의 남자  
그대로 쪽 가는 거야 **Keep up**  
**Girls' Generation, we don't stop**  
**B-bring the boys out**  
막혀 버렸던 미래가 안 보였던 미래가 네 눈앞에 펼쳐져  
점점 더 완벽한 니 모습에 마치  
난 빨려 들 것 같아 **My heart**  
겁이 나서 시작조차 안 해 봤다면  
그댄 투덜대지 마라 좀  
**Just bring the boys out**  
주저하면 기회는 모두 너를 비켜 가  
가슴 펴고 나와 봐라 좀  
**Bring the boys out**  
**Cause the girls bring the boys out**  
**Girls bring the boys out**  
**Girls bring the boys out**  
**Girls bring the boys out**  
**Girls' Generation make 'em feel the heat**  
전 세계가 우릴 주목해  
**B-bring the boys out**  
세상을 이끌 남자  
멋진 여자를 여기 모여라  
**You know the girls**  
**B-b-bring the boys out**

## “Fake Love” BTS (2017)

널 위해서라면  
난 슬퍼도 기쁜 척 할 수가 있었어  
널 위해서라면  
난 아파도 강한 척 할 수가 있었어  
사랑이 사랑만으로 완벽하길  
내 모든 약점들은 다 숨겨지길  
이뤄지지 않는 꿈속에서  
피울 수 없는 꽃을 키웠어  
**(I'm so afraid of, I'm so sick of this fake love)**  
**I'm so sick of this fake love, fake love, fake love**  
**I'm so sorry, but it's fake love, fake love, fake love**  
**I wanna be a good man just for you**  
세상을 줬네 **just for you**  
전부 바꿨어 **just for you**  
**Now I don't know me, who are you?**  
**Hey** 우리만의 숲, 너는 없었어  
내가 왔던 **route** 잊어버렸어  
나도 내가 누구였는지도 잘 모르게 됐어  
거울에다 지껄여봐, 너는 대체 누구니?  
널 위해서라면  
난 슬퍼도 기쁜 척 할 수가 있었어  
널 위해서라면  
난 아파도 강한 척 할 수가 있었어  
사랑이 사랑만으로 완벽하길  
내 모든 약점들은 다 숨겨지길  
이뤄지지 않는 꿈속에서  
피울 수 없는 꽃을 키웠어  
**(I'm so afraid of, I'm so sick of this fake love)**  
**Love you so bad, love you so bad** 널 위해 예쁜 거짓을 빚어내  
**Love it's so mad, love it's so mad** 날 지워 너의 인형이 되려 해  
**Love you so bad, love you so bad** 위해 예쁜 거짓을 빚어내  
**Love it's so mad, love it's so mad** 날 지워 너의 인형이 되려 해  
**I'm so sick of this fake love, fake love, fake love**  
**I'm so sorry, but it's fake love, fake love, fake love**  
**Why you sad?**  
**I don't know** 난 몰라 **(oh, yeah)**  
웃어봐, "사랑해" 말해봐  
나를 봐, 나조차도 버린 나 **(oh, no)**  
너조차 이해할 수 없는 나  
낯설다 하네, 니가 좋아하던 나로 변한 내가  
아니라 하네, 예전에 니가 잘 알고 있던 내가  
아니긴 뭐가 아냐? 난 눈 멀었어  
사랑은 뭐가 사랑? **It's all fake love**  
**Ooh, I don't know, I don't know, I don't know why**  
Ooh 나도 날 나도 날 모르겠어  
**Ooh, I just know, I just know, I just know why**  
**'Cause it's all fake love, fake love, fake love**  
**(I'm so afraid of, I'm so sick of this fake love)**  
**Love you so bad, love you so bad** 널 위해 예쁜 거짓을 빚어내  
**Love it's so mad, love it's so mad** 날 지워 너의 인형이 되려 해  
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**Love it's so mad, love it's so mad** 날 지워 너의 인형이 되려 해  
**I'm so sick of this fake love, fake love, fake love**  
**I'm so sorry, but it's fake love, fake love, fake love**  
널 위해서라면  
난 슬퍼도 기쁜 척 할 수가 있었어  
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사랑이 사랑만으로 완벽하길  
내 모든 약점들은 다 숨겨지길  
이뤄지지 않는 꿈속에서  
피울 수 없는 꽃을 키웠어

## “Moonlight Sunrise” Twice (2023)

Oh, yeah I guarantee I got ya  
I've been craving for your love  
Can't see nobody but us  
So I, so I, so I  
See you from across the room  
Make my way over to you  
I'm trippin' over butterflies  
Oh, yeah Baby, I don't really mean to rush  
But I'ma really need your touch  
If I'ma make it through the night  
I got the moonlight Tequila sunrise  
Uh, come take a shot on me, I got ya  
I don't know how to say this  
I hope this song's on your playlist  
This feeling's so hard to explain  
I don't even know how to talk right now  
It's "I-need-you-o'clock" right now  
I want you to hear me say  
Moonlight sunrise Baby, come be my starlight  
Moonlight sunrise Oh, baby, just to make you stay  
Moonlight sunrise Baby, let's do it all night  
Moonlight sunrise I guarantee I got ya  
Loving undefeated, on your knees pleading  
Baby, you can hit up my line when you need it  
Said that you tried? Baby, you succeeded  
Got a craving, baby, can you feed it?  
Whoo, took a trip under moonlight  
Follow me to the sunrise  
Every day, every night  
Ayy, come with me, don't think twice Oh, yeah  
Baby, I don't really mean to rush  
But I'ma really need your touch  
If I'ma make it through the night  
I got the moonlight Tequila sunrise  
Ha, come take a shot on me, I got ya  
I don't know how to say this  
I hope this song's on your playlist  
This feeling's so hard to explain  
I don't even know how to talk right now  
It's "I-need-you-o'clock" right now  
I want you to hear me say  
Moonlight sunrise Baby, come be my starlight  
Moonlight sunrise Oh, baby, just to make you stay  
Moonlight sunrise Baby, let's do it all night  
Moonlight sunrise  
I guarantee I got ya  
Cards out on the table, what you say?  
I need you, you need me, you're mine  
I'm your moonlight, you're my sunrise, babe  
I guarantee I got ya  
Moonlight sunrise (oh) Baby, come be my starlight (oh, yeah)  
Moonlight sunrise Oh, baby, just to make you stay (ah, yeah)  
Moonlight sunrise Baby, let's do it all night  
Moonlight sunrise (ooh, yeah)  
I guarantee I got ya (ooh)  
Moonlight sunrise Baby, come be my starlight (ooh)  
Moonlight sunrise  
I guarantee I gotcha (moonlight sunrise)  
Moonlight sunrise (moonlight)  
Baby, let's do it all night (sunrise)  
Moonlight sunrise (oh, yeah)  
I guarantee I got ya  
Moonlight sunrise

= English lyrics



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**Global**  
Macro level

**Industrial**  
Meso level

1. Song lyrics
2. Non-Korean idols

**Individual**  
Micro level

Gangnam Style - Psy

Release year

English %											
	< 10%	11-20%	21-30%	31-40%	41-50%	51-60%	61-70%	71-80%	81-90%	91-99%	> 99%
2009											1
2010											
2011											
2012		1									
2013								1			
2014										1	
2015									1		
2016											1
2017			1						1		
2018				1	1	1		1		1	1
2019					3		3	1		1	
2020	1	1	2	2		3	3	1	1	2	2
2021								2	1		6
2022		1	1	1	3	2	2	3	2		4

DNA - BTS

	Peak chart position	Weeks on chart
BB	52.00	2.90
ARIA	52.23	4.00

	Peak chart position	Weeks on chart
BB	47.29	6.12
ARIA	33.00	6.82

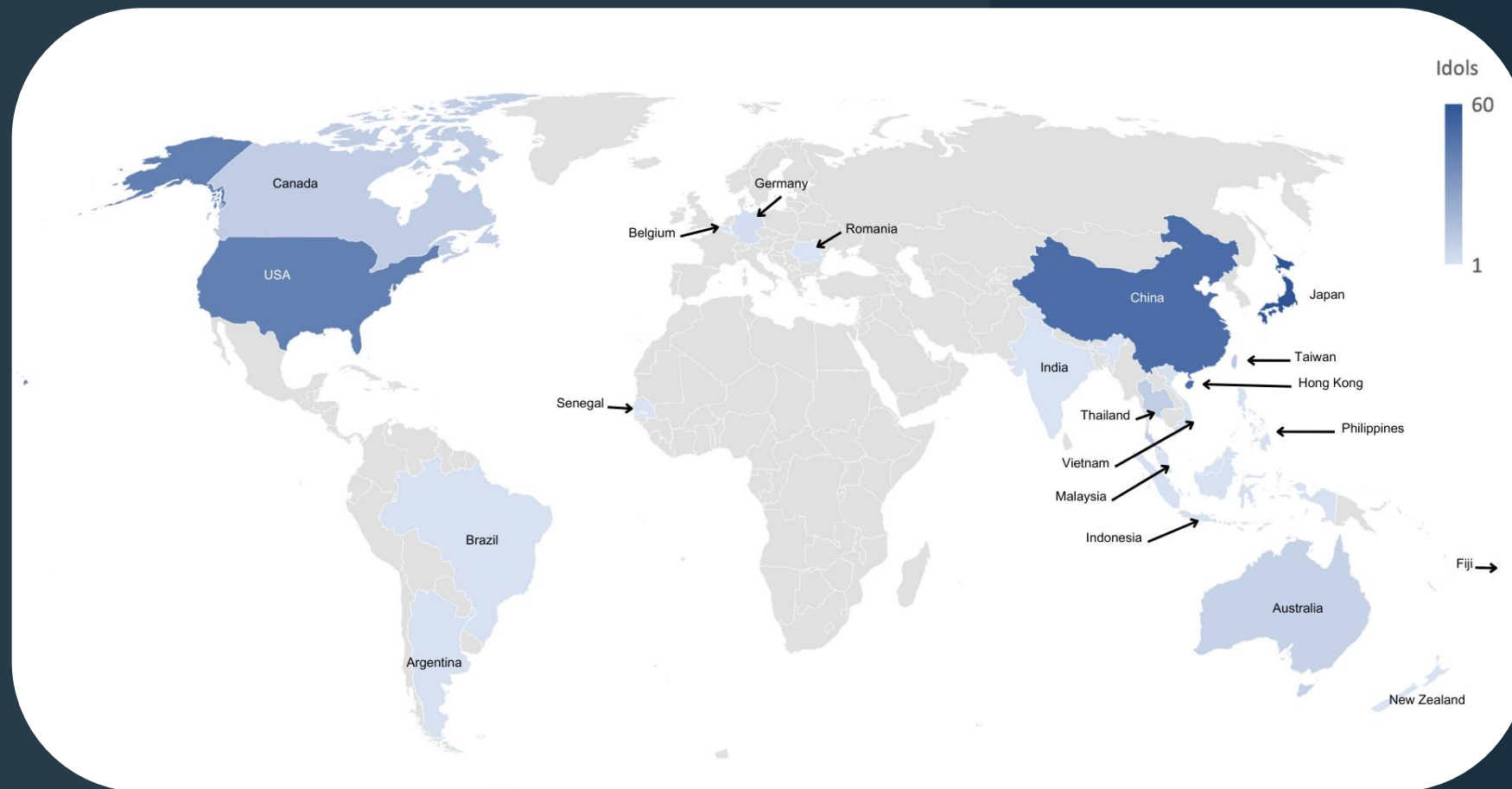
- 68 songs between 2009 – 2022
- 48 in Australia, 55 in USA
- Billboard Hot 100 & ARIA Top 100
- Weeks on chart & peak chart position

Average English percentage

- ARIA (AUS) - 72.45%
- Circle (KOR) - 66.93%
- Billboard (USA) - 68.32%
- Overall: 68.22%

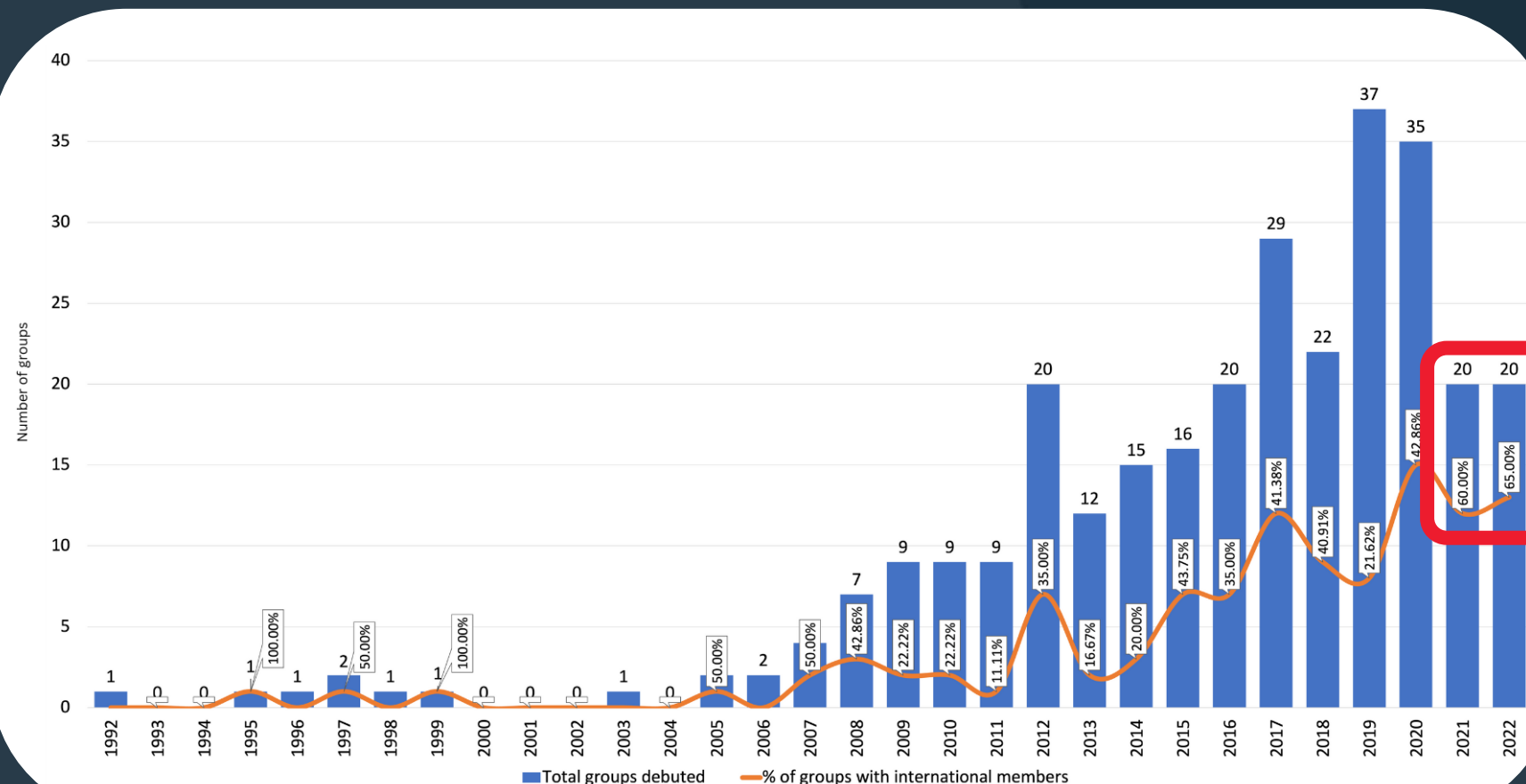
Overall, 100% English songs spent 4.6 weeks longer on the Billboard chart and placed 25 positions higher on the ARIA chart in comparison to songs with less than 50% English.





- 1702 idols, 297 groups, 15 soloists
- 873 Male, 829 Female
- 1498 Korean idols, 204 'international' idols

Belgium	1	0.45%	Vietnam	2	0.90%
Fiji	1	0.45%	Germany	3	1.35%
India	1	0.45%	Hong Kong	6	2.70%
Malaysia	1	0.45%	Australia	9	4.05%
New Zealand	1	0.45%	Canada	11	4.95%
Romania	1	0.45%	Thailand	10	4.50%
Senegal	1	0.45%	Taiwan	12	5.41%
Argentina	2	0.90%	USA	44	19.82%
Brazil	2	0.90%	China	50	22.52%
Indonesia	2	0.90%	Japan	60	27.03%
Philippines	2	0.90%	Total	222	



60% and 65% of groups that debuted in 2021 and 2022 had at least one 'international' member





# Heather Lee

## Art History

*The art of Ian Bow:  
extending understanding  
of the nature of Australian  
modernist sculpture*

**make  
history.**



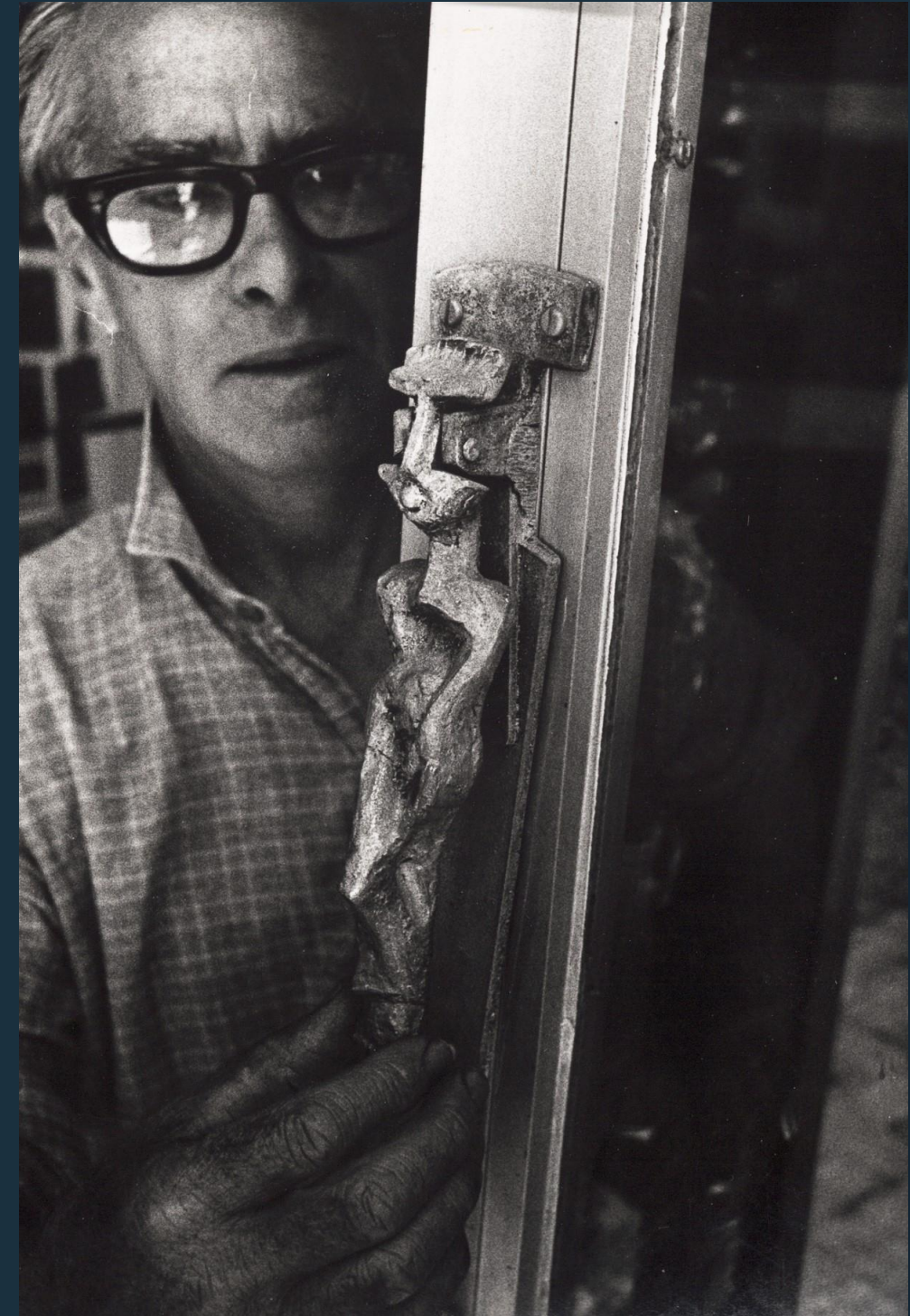
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# Ian Graham Bow

1914 – 1989

Active c.1939 – 1975



Archival images courtesy Mildura Arts Centre, Victoria

## 2-Volume Thesis

# ***Ian Bow: an Australian sculptor in a time of transition***

### Volume I

1. Ian Bow and Australian sculpture in the twentieth century: a literature review
2. A modernist trajectory: the shaping of an artist and teacher
3. Advancing art in society: Ian Bow's commitment to art education
4. Interdisciplinary practices: a sculptor's role in modern society
5. Ian Bow: a sculptor in the milieu of mid-century modernism

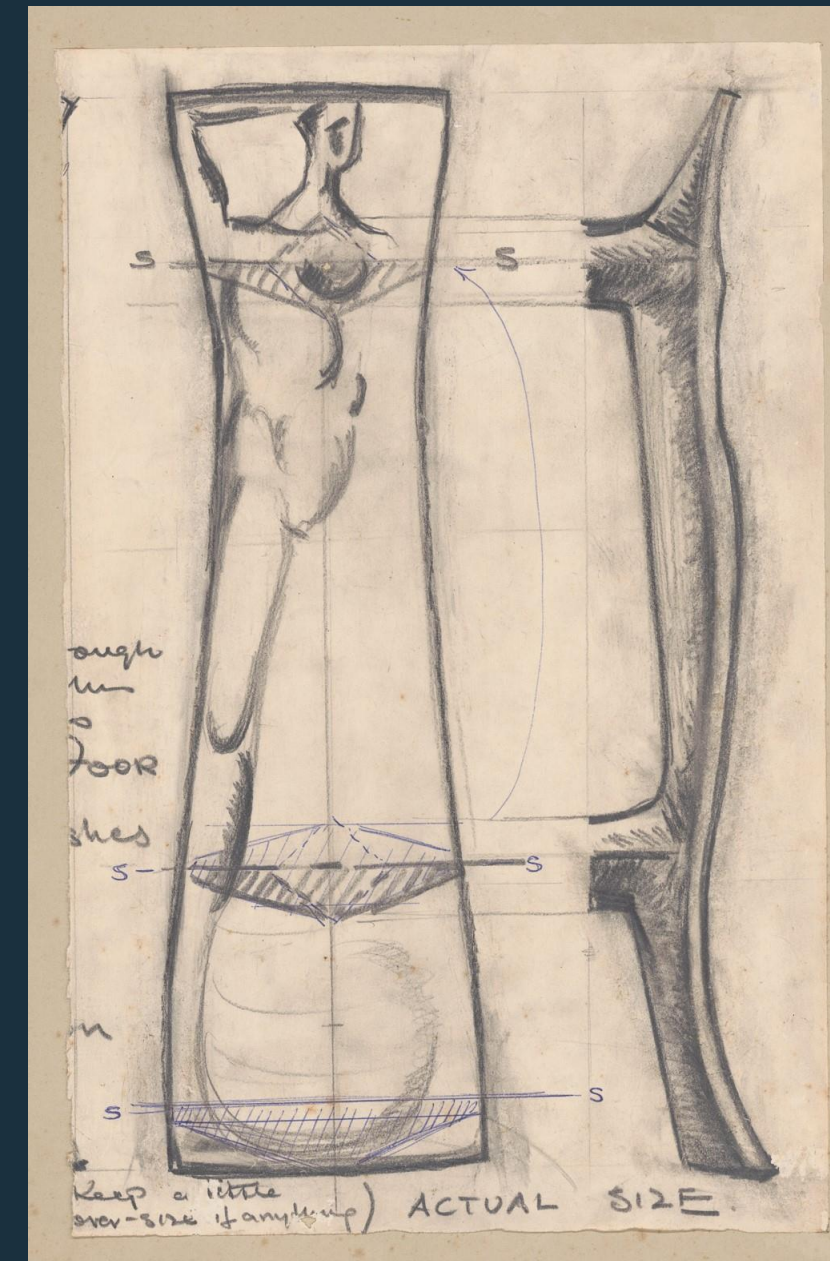
### Volume II

Catalogue raisonné – paintings, works on paper, and sculptures



# Hamilton Gallery

Architect: Douglas Alexandra





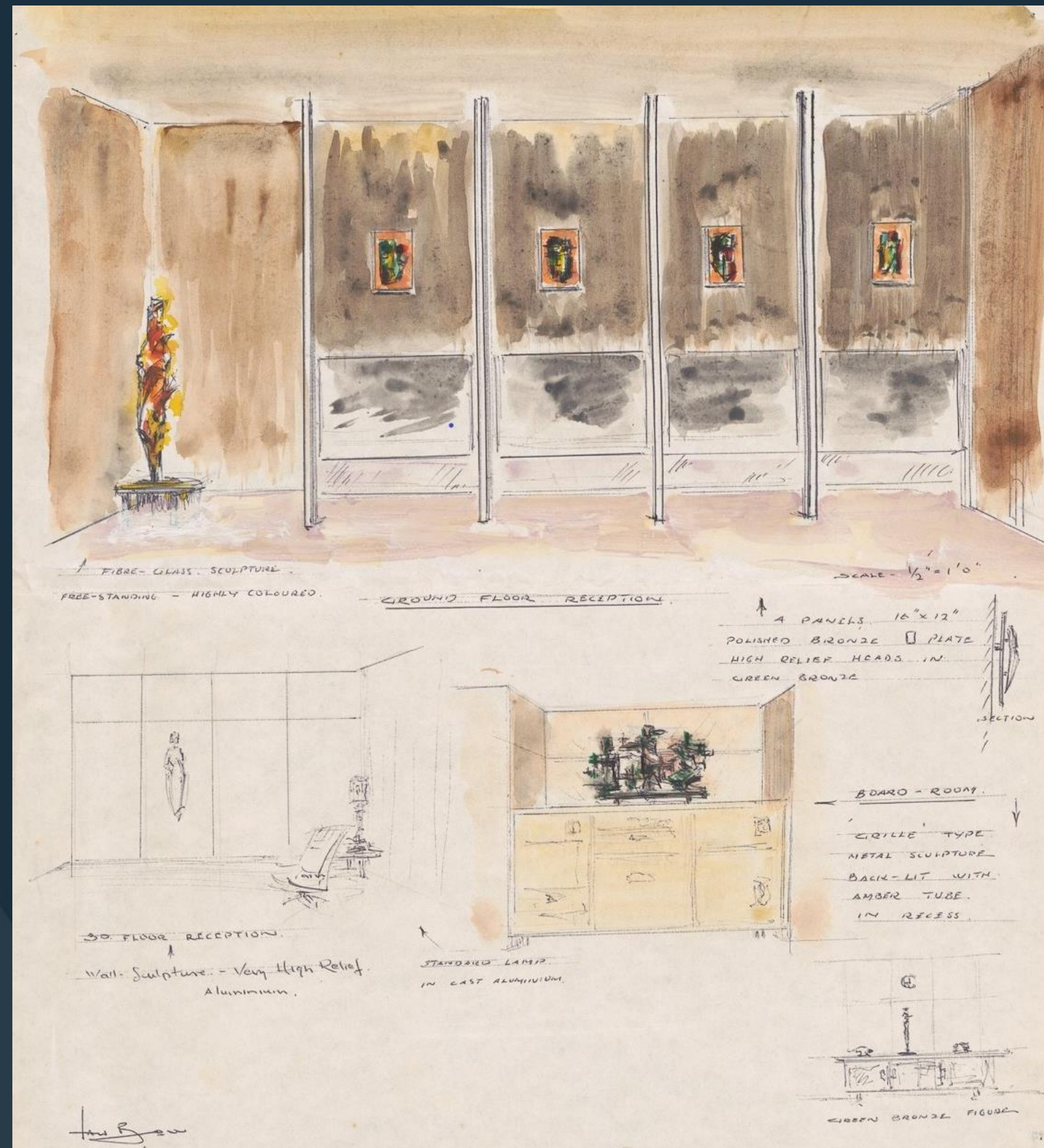
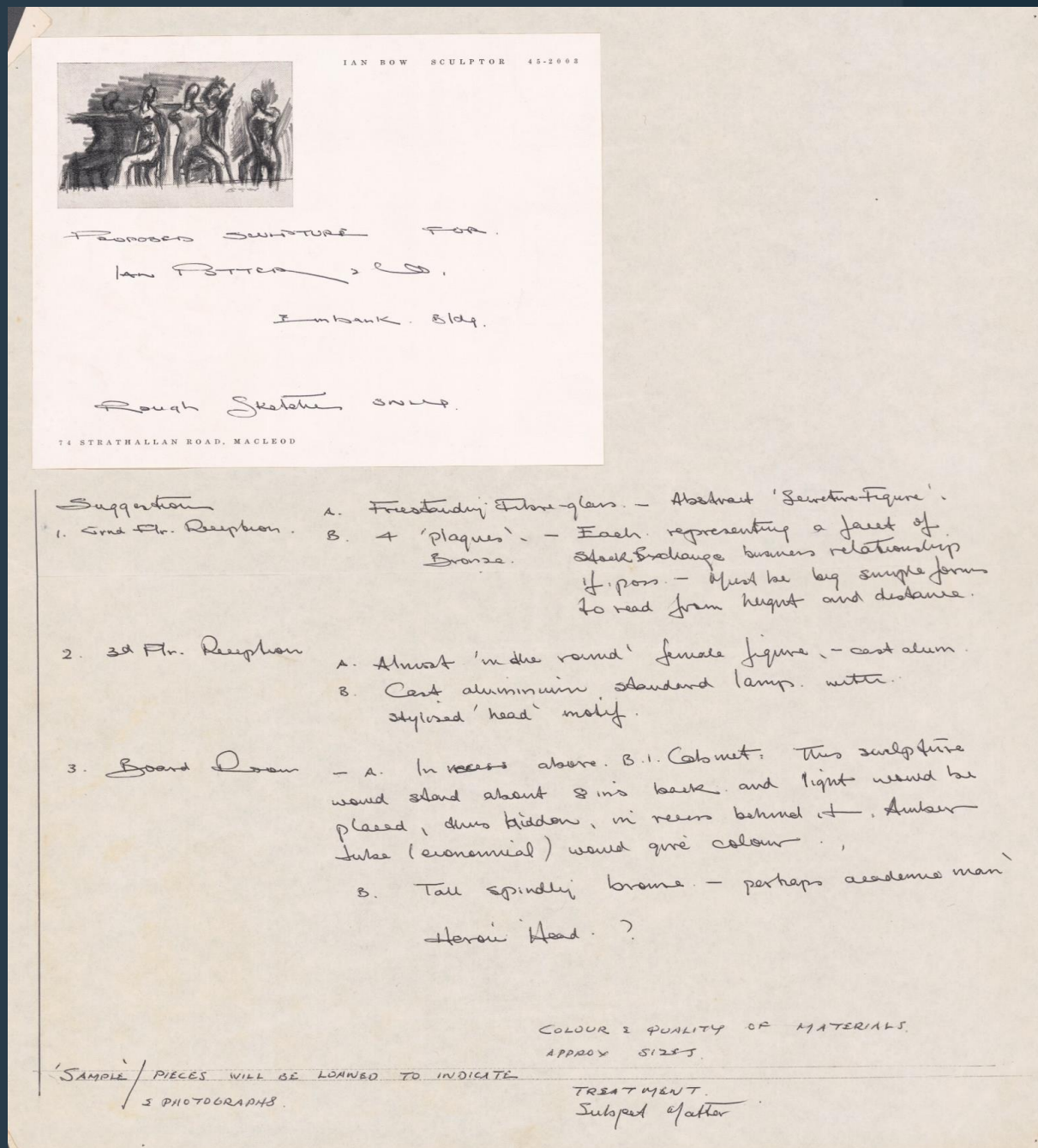
# Altona Civic Centre

## Architect: Robert Warren





# Ian Potter & Co.







**David Paterson**

**Elder Conservatorium of Music**

*The Societal Effect of  
Compositional Output: An  
antipodean perspective of writing  
for the public concert stage*

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# 1: Defining Modern Australian Society/Musical Culture as a product of the 1980s



# Ex.1

*Ken Done: Examples of work from 2000*



**Welcome Sydney, 2000**, acrylic and oil crayon on paper, 51 x 73 cm  
Source: <https://kendone.com.au/news.php?s=olympics>



**Exploding Olympic rings, 2000**, acrylic and oil crayon on paper, 49 x 71 cm  
Source: <https://kendone.com.au/news.php?s=olympics>



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# Ex. 2

*Ken Done: Examples of work incorporating Indigenous themes*



**Sydney dreaming I, 2007** 66 x 90 cm  
Source: <https://shop.kendone.com.au/sydney-dreaming-i-2007.html>



**Uluru, 2004** 60 x 45 cm  
Source: <https://shop.kendone.com.au/uluru-2004.html>





# Ex.3

## Peter Sculthorpe: Examples of notation for Didgeridoo

*For Synergy.*

**DJILILE**

PETER SCULTHORPE

Vibraphone

1. *c. 40<sup>th</sup>*

2. *tracing two rain-sticks*

3. *make a continuous sound*

4. *Roll tam tam & chimes: short*

1. *Mantenuto (♩ = c. 62)*

2. *♩. 3 : a niente*

3. *♩. 2 : a niente*

Australian Music Centre -- © Faber Music  
Find this score at <http://www.australianmusiccentre.com.au/product/id/3289>

Ex. 3.1, Djilile (1986)  
Source: Australian Music Centre

2

*To Marie Bashir*

**Remembering Mrs Macquarie**

PETER SCULTHORPE

Largamente (q = c. 96)

Vc. *mf*

5 *cresc. poco f dim.*

9 *mf cresc.*

1 *L'istesso tempo*

Vc. *lunga f*

Didj. *Play in an expansive manner f*

17 *8<sup>va</sup>*

\* Play seagull-like sounds, making glissandi down the string using the indicated artificial harmonic. Retain the same hand spacing throughout the slide so that the glissando keeps repeating itself.

Australian Music Centre -- © Faber Music  
Find this score at <http://www.australianmusiccentre.com.au/product/id/34226>

Ex. 3.2, Remembering Mrs. Macquarie (2010)  
Source: Australian Music Centre

**Songs of Sea and Sky**

PETER SCULTHORPE

Prelude

Drammatico (q = c. 120)

Violoncello

Double bass

Didjeridu

Vc. *mf*

Db. *mf*

Didj. *Play the basic drone mf*

5 *p*

9 *mf pp*

13 *mf cresc.*

17 *pp*

© 2003 by Faber Music Limited.

Australian Music Centre -- © Faber Music  
Find this score at <http://www.australianmusiccentre.com.au/product/id/11879>

Ex. 3.3, Songs of Sea and Sky (2003)  
Source: Australian Music Centre



# Ex.4

## Further examples of notation for Didgeridoo

Remembering Mirrabooka

by Eve Duncan

Con Brio  
♩ = 63 ca

Violin I  
*mf*

Violin II  
*mf*

Viola  
*mf*

Violoncello  
*mf*

Contrabass  
*mf*

Didjeridu  
(During the *da capo* repeat the didjeridu improvises freely)

Ex. 4.1, Eve Duncan *Remembering Mirrabooka* (1999)

Source: Australian Music Centre

Ex. 4.2, George Dreyfus *Sextet for didjeridu and wind instruments* (1971)

Source: Australian Music Centre



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## 2: Effects of Contemporary Australian Society





# 3: Writing my String Quartet No.1



# 4: Closing Arguments







**Cathy Duncan**

Elder Conservatorium of Music

*Satie, Cocteau, Picasso & the  
aesthetics of the Circus: the  
collaboration of Parade (1917)*

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# The “Rideau Rouge” of *Parade*





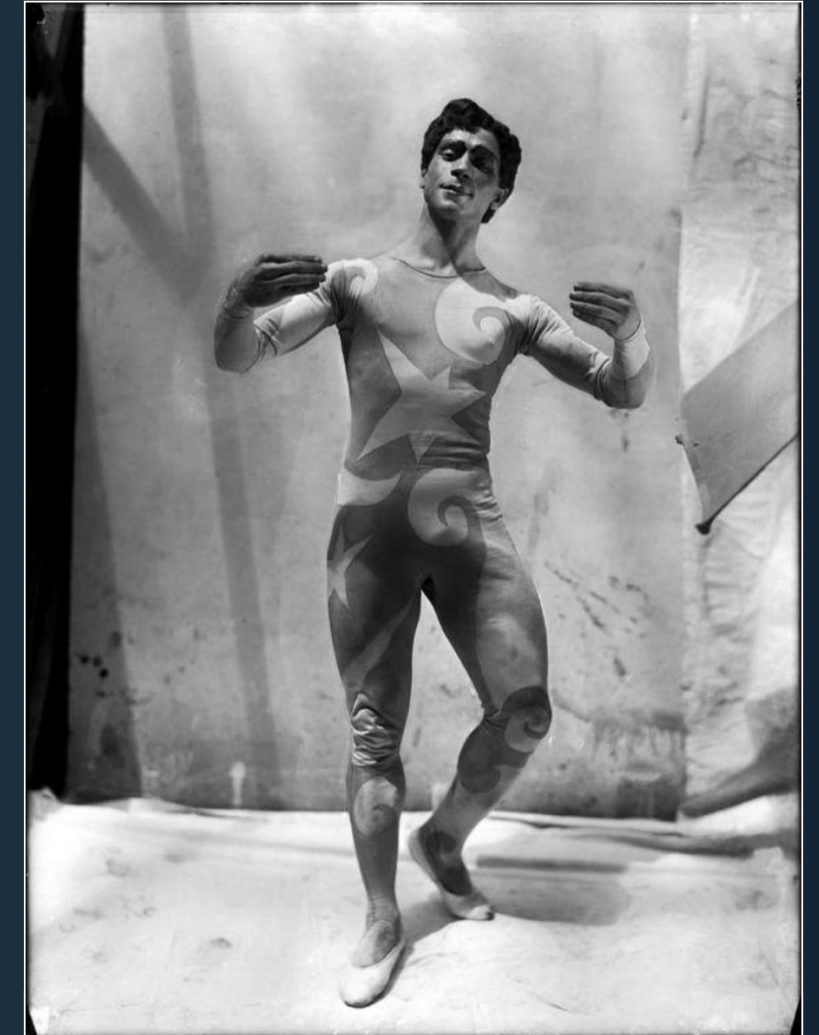
# The *Parade* Performers



Maria Chabelska  
Zverev  
“La Petite Fille Americaine”



Leonid Massine  
“Le Prestigitateur Chinois”



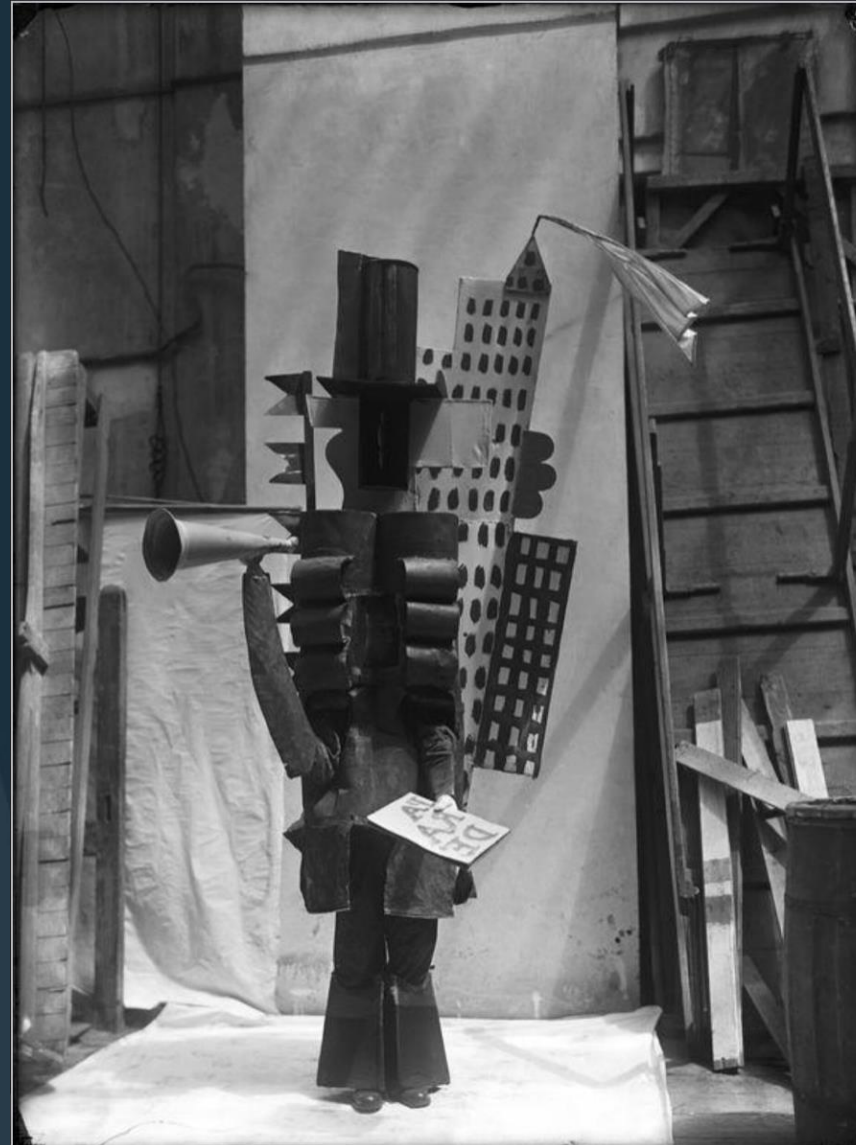
Nicolas  
“L’Acrobate”

# The *Parade* Managers



“The French Manager”

Mainly played by Léon Woizikowsky



“The American Manager”

Played by Maximillian Statkiecicz



“The Circus Managers”

Originally performed by Zygmund Novak  
and George Oumansky



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# The *Parade* Performance



“Picasso and Dance. Parade, 1917”, Europa Danse, Joffrey Ballet, 1976, Picasso and Dance. Parade, 1917

# Premiere *Spectacle-Concert* (1920)



Photo D. Lohé.  
M. CYRILLO (Le boxeur nègre) M. BODA (Nègre qui joue au billard) M. François FRATELLINI (La dame rousse) M. PINOCCHIO (Le monsieur en habit) M. Albert FRATELLINI (La dame décolletée) M. Paul FRATELLINI (Le barman) M. BOSBY (Le policeman)

"LE BŒUF SUR LE TOIT" — L'Entrée du Policeman.

## *Le Boeuf sur le Toit*

[https://en.wikipedia.org/wiki/File:Le\\_Boeuf\\_sur\\_le\\_toit\\_1920.jpg](https://en.wikipedia.org/wiki/File:Le_Boeuf_sur_le_toit_1920.jpg)



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**Slade Dean Richardson**

Business School

*The Management of Music:  
Exploring Organisational  
Influence in Music Scenes*

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# ***What? - Music Scenes***

**This research is interested in examining the influence and effects that organisations have unto and towards music scenes.**

**A ‘music scene’ refers to a collective of actors who produce, consume, and intentionally distinguish themselves on this basis, around a particular region or genre of musical preference (Bennett & Peterson, 2004; Crossley, 2009; Oliver, 2010).**

**Many music scene activities, though not contingent in the process given their interconnected and situational nature (Futrell, Simi & Gottschalk, 2006), are often facilitated by organisations that assist in production and consumption activities.**

**The relationship that organisations have to sustaining and developing music scenes, and whether organisations even truly hold such roles in music scenes at all, is scantily explored in literature (Anderson, 2009).**

**This paper is interested in determining the role that organisations play in this collective network of consumers and producers, and is especially interested in understanding the influence they play in shaping, maintaining, and acknowledging the defining factors of music scenes.**





# *How?* - Methods

**Semi-structured interviews will be conducted with key figures in a variety of organisations involved in the Australian music scene (Longhurst, 2003).**

**Organisations of interest are those whose influence with the scene go beyond purely transactional and take more involved and transformational relationships.**

**Organisations such as record labels, event organisers (which may include venues themselves), artist managers, recording studios, record stores, educational facilities, radio stations, and publications.**

**Organisations are selected on the basis of in some way enabling music scenes to enact and serve their primary functions of allowing agents to produce, consume, or otherwise 'act' as a scene in an identifiable manner.**

**The interviews will then be coded in line with the Gioia methodology for qualitative research, drawing initial codes from respondent's own words before rectifying with researcher theoretical concepts (Gioia, Corley & Hamilton, 2013).**

**This methodology has been chosen as it emphasises the importance of lived experience to understand a phenomenon.**

# *Why?* - Implications

Limited scope into research that examines the existence and inclusion of organisations as contributors to music scenes beyond transactional entities that exist not as part of the scene but as providers with not particular stake in understanding and shaping the scene.

In past research, exploration into organisations and music scenes has had limited scope, examining one type of organisation and specific relationship dynamic, often looking at consumer relationships rather than considering music scene actors as equally important contributors (Derrett, 2003; Dines et al., 2015; Duffy, 2000; Gallan, 2012).

This research, however, aims to consider music scenes as a whole and understand the importance of many types of organisations and the influence and value they hold for music scenes in understanding, sustainment, and development.

In doing so, this will provide value not only for those organisations, but provide a more complete music scene perspective in literature streams that





# Jane Turner Goldsmith Humanities

*The Essential Worker:  
Psychological First Aid and the  
Composite Novel*

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# The Essential Worker





# Psychological First Aid

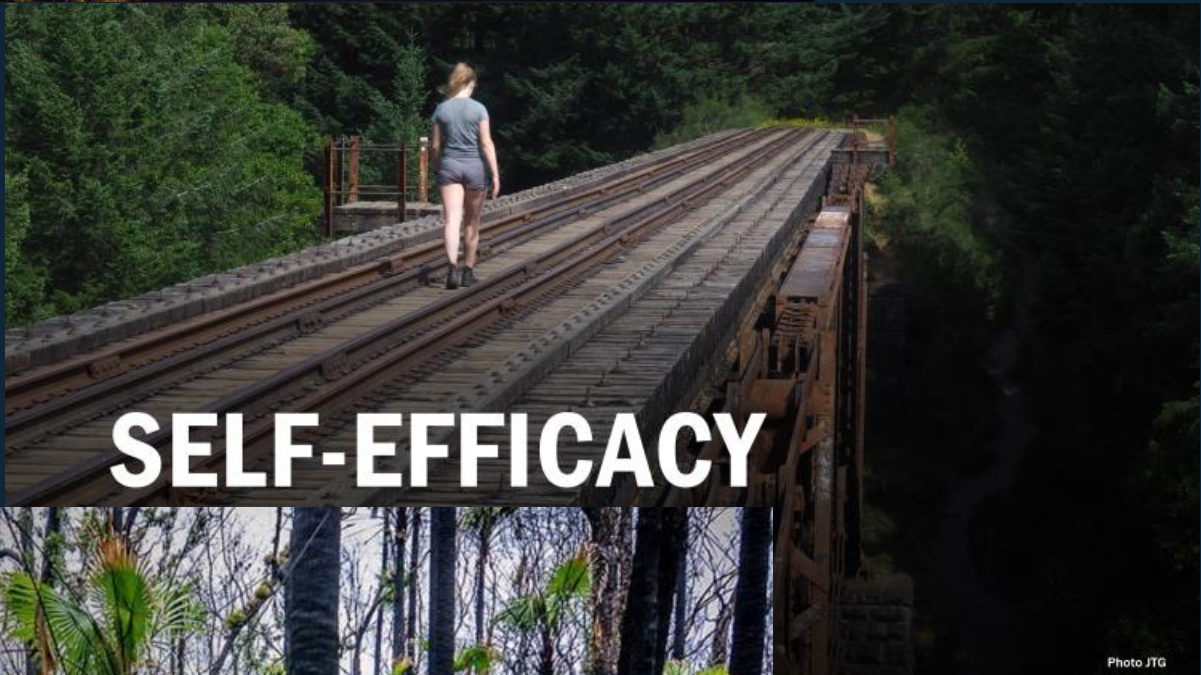


Photo credits: Top left, David Caird; Bottom right, Cyn Bodycote. JTG all others





# Composite Novels

**“The composite novel could be defined as a work of fiction that consists of several distinct narrative texts, storylines, and protagonists, which are integrated by means of cross-references, thematic concerns, a common plotline or a shared story-world...”**

**The composite novel is characterized by a dynamic tension between the whole and its parts, which results in an open text that demands an active participation of the reader in constructing aesthetic and narrative coherence.”**

**- Elke D’hoker**



# PhD Creative Writing - Process



80:20

Creative artefact: Exegesis

Methods

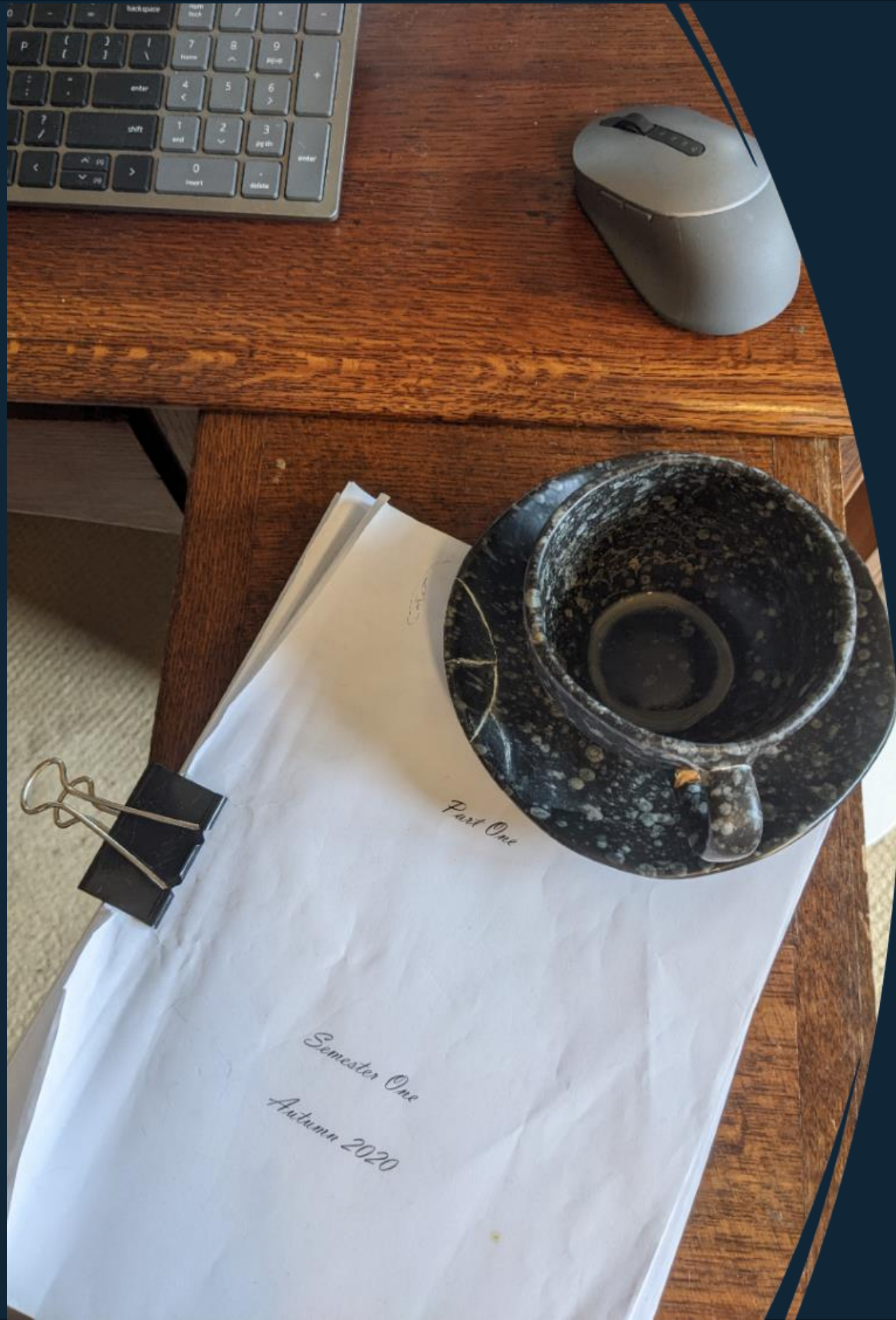
- interview
- texts
- media
- reflection on theory/practice

“plus, minus, interesting”



# Progress – Year 3

- Draft Creative Artefact
- Publication of short stories
- Chapter One (of four) exegesis





# Afternoon Tea



# Don't miss your CaRST points

**Visit the Registration desk and register your self for the Career Panel Session**







# After the PhD – Career Pathways

*Hosted by Peta Spyrou*

Hickinbotham Hall

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